

THE

digest



Otis Dozier: "Fishermen." Purchased by Metropolitan Museum. See page 7.

THE NEWS MAGAZINE OF ART

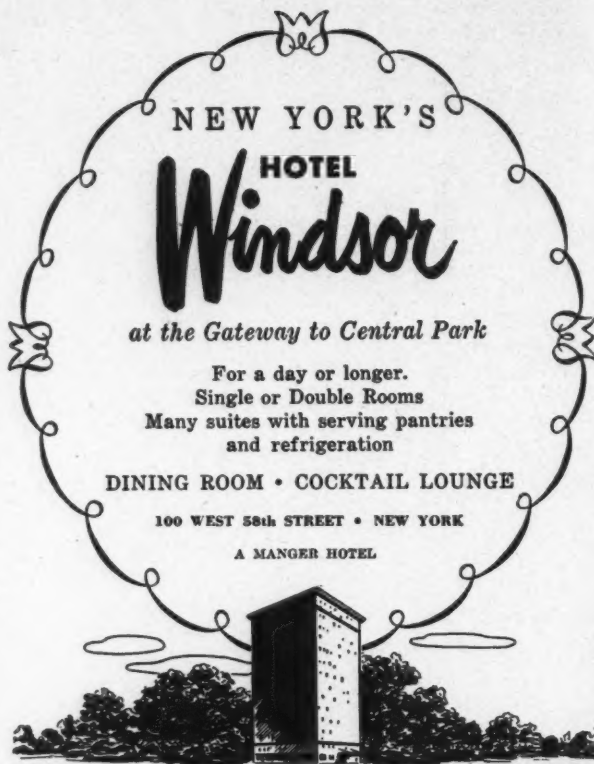
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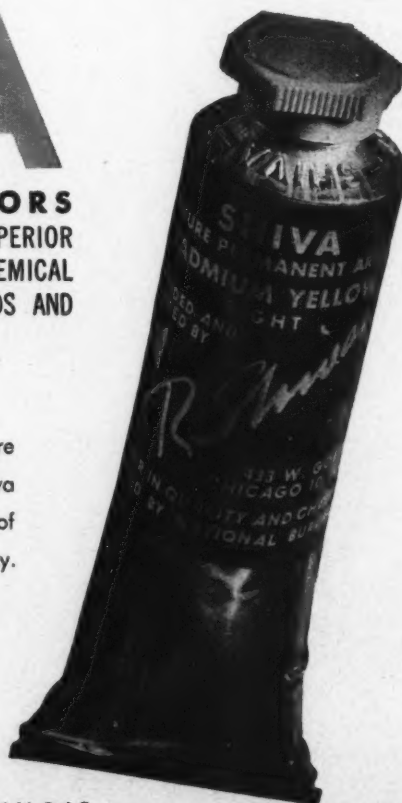
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February 15, 1951

THE ART DIGEST

Vol. 25, No. 10

February 15, 1951

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LETTERS

Exception on San Francisco

Sir: Weldon Kees, in his hasty visit to
San Francisco, could easily conclude that
the great city is also a great art center—
second only to New York. He saw a ter-
rific conglomeration of paintings and sculp-
ture filling a vast barn. He witnessed the
spontaneous enthusiasm and feverish ac-
tivity that occurs each year at the city
sponsored show—but from a singular as-
pect, such as the art festival, one cannot
judge a community's art complexion or
realize the everyday facts.

San Francisco is so far behind N. Y. as
an art center that you can't mention the
two cities as kindred in the same breath.
S. F. does have three fine museums and
a small group of ardent patrons but the
general population lives in a state of
apathy to things esthetic—especially paint-
ing. Without concrete cash-on-the-barrel-
head interest you won't find art thriving
in any community.

The poor public support of art in S. F.
is reflected by the scarcity of artists. When
a local boy gains any sort of national re-
cognition he high-tails it out of S. F. fast
so he can cash in on his fame. Check the
catalogues of important national shows
and you'll find that seldom are more than
one or two S. F. artists listed. No S. F.
artist is known to be living solely on the
sales of his works.

I do agree with Kees that S. F. is spec-
tacular and has a beautiful site—but as
for climate . . . well! . . . any easel painter
is in for a time if he braves the everlast-
ing winds or paints while the sun is play-
ing daily hide-and-go-seek with the fog.
Probably this is why the so-called school
of "advanced painting" took hold . . . you
gotta stay in the studio!

CHARLES SURENDORF
Columbia, Calif.

Adult Artist and the Child

Sir: Jeanne Katcoff, in a letter titled
"The Child's Potential" (DIGEST, Jan. 1),
is deeply and rightly concerned about the
development of her children. This is, of
course, a universal problem, but unfor-
tunately does not attract the wide atten-
tion it so justly deserves. I for one know
of no other way to develop creativeness
in the child except by creative processes,
and this means a continuous opportunity

[Continued on page 30]



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Who's News

Newly elected life members of the National Institute of Arts and Letters are **Peter Blume**, Connecticut painter whose canvas won the popular prize of this season's Pittsburgh International; **Henry Kreis**, German-born sculptor now resident in Essex, Connecticut; **Clare Leighton**, Connecticut printmaker, illustrator and writer; and **Everett Shinn**, 75-year-old New York painter who was one of the original rebellious members of "The Eight."

Ralph Lowell, Boston banker, educator and philanthropist, has been elected president of the Boston Museum of Fine Arts to succeed the late Edward Jackson Holmes. In the capacity of trustee, Mr. Lowell has been active in museum affairs for the past seven years.

As a result of his work in connection with the Roman Catholic edition of "In Our Image," **Guy Rowe**, Time magazine cover artist, has been granted a \$5,000 award by The Christophers.

Richard F. Howard has been appointed director of the newly established Museum of Art at Birmingham, Alabama. Howard, who comes from Waterbury, Connecticut, was formerly director of the Dallas Museum of Fine Arts and the Des Moines Art Center. He was also chief of the section of monuments, fine arts and archives for the Office of Military Government for Germany.

For her series of 1950 Venice Biennale articles published in The New York Times, **Aline B. Louchheim**, art critic for the Times, took first prize for foreign critics in the Biennale's critical essay competition.

An honorary doctor of arts degree from Wayne University, Detroit, has been conferred on **Edgar P. Richardson**, director of the Detroit Institute of Arts.

Artists newly elected to membership in the Grand Central Art Galleries are: "conservatives" **Earl F. Hofman** and **Franklin H. Redelius**, both of Maryland; and "modernists" **Victor Candell** of New York and **Dean Ellis** of Cleveland.

From a Scrapbook

Procession in Sienna in 1311 at the completion of Duccio's *Majesty* and its removal from his studio to the cathedral: "And on the day that it was carried to the Duomo the shops were shut, and the bishop conducted a great and devout company of priests and friars in solemn procession, accompanied by the nine signiors, and all the officers of the commune, and all the people, and one after another the worthiest with lighted candles in their hands took places near the picture, and behind came the women and children with great devotion. And they accompanied the said picture up to the Duomo, making the procession around the Campo, as is the custom, all the bells ringing joyously, out of reverence for so noble a picture as this. . . . And all that day they stood in prayer with great almsgiving for poor persons . . ."—from a contemporary account quoted in C. E. Norton's "Historical Studies of Church-Building in the Middle Ages."

THE EDITOR'S VIEW

By Paul Bird

Frank Vincent DuMond

TWO ELDERLY and prominent figures in the New York art scene passed away this month to mark again the fact that the first half of the twentieth century is gone. They were both solidly a part of that half-century.

I did not know Frank Vincent DuMond except by sight, but everyone who has studied at the 75-year-old Art Students League knew him well, and loved him. To have taught there steadily for 59 years—to have done anything steadily and well for 59 years—is an accomplishment that stirs the deepest respect. Stewart Klonis, president of the League, at my plea, most kindly agreed to write something personal about the late dean of League instructors; it appears on page 28. The other veteran who passed away I did know. . . .

Dikran Kelekian

IT IS SAD to record in this issue the death of Dikran Kelekian, who, ailing and at the age of 83, according to newspaper reports jumped or fell 21 stories from his hotel suite. He was a wonderful person who loved art, people and New York.

His great handsome beard and his erect rotund posture with folded hands gave him a supreme dignity which he inwardly tempered with a keen humor and warm fellowship for man. A true cosmopolite, one might expect to meet him anywhere, at Shephard's Hotel in Cairo, on one of the porch establishments facing Lake Leman, at the Longchamps track, or in New York where most of us met him. Best of all was joining him at the now-closed Baba Neshims for an Armenian dinner.

He liked young people who liked art and he liked all artists, young or old. When he saw you on the street he would say, "You have lunch with me sometime, yes? You come to my place then we find some restaurant." He wanted to talk about art.

His connoisseurship was awe-inspiring. It had reached that refined degree where discussion became almost monosyllabic on his part, and yet conveyed everything. At exhibitions where in past years I chanced upon Dikran Kelekian, I stood in front of paintings analyzing and discussing them with equally verbose companions. Kelekian, after his greeting, would gently turn me around to another picture I had hardly noticed. "See dot," he would say, "see dot tree. Good." And this would be the picture that was after all supremely above the rest, even in retrospect.

He had his blind spots, but only those of a little human vanity. He was shrewd, a true Levantine in bargaining, but just as apt to turn around at the close of a bargain with a friend, to present him with something equally good or better.

Kelekian was far more than a bright ornament to the New York art world. He helped to mature its taste. We shall miss the Khan.

Art and Plain Talk

AT NO OTHER TIME in America's art history have there been such wide gaps between the artist and his public, between the artist and the art writer, and, finally, between the artist and the artist. This presents its difficulties to the editing of a news magazine of art because, as a consequence, at no time has there been such a lack of precision in the use of words in communicating thoughts about contemporary art.

Each school of artistic style and each writer for those

schools use a special language and vocabulary. In some instances these special languages contain cabalistic double-meanings, intended merely to protect one group from stylistic encroachment by others. More generally, however, the special languages develop unconsciously from an honest attempt to convey new meanings and new visual experiences in art.

This editorial began with my trying to pin down the exact meaning of a word that has been around for several years and has been most recently used in connection with a current abstract exhibition—the word "biomorphic."

Biomorphic does not appear in Webster's International, but that fact need not immediately damn the word. Language is not a static convention, and new words, expressive of new meanings, have every right to be invented. The word is combined from honorable elements, the element "bio," meaning life, and the element "morphic" meaning form; "lifeform."

In writing on abstract art, I find its meaning is restricted. It refers to irregularly curvilinear forms, such as kidney shapes, which—in opposition to "geometric forms," suggest biologic sources. One might suggest that a Petty or Varga girl, or a Bouguereau nude could be rightly called biomorphic. But no, the word must refer to something abstract, fragmentary, only vaguely suggestive, and not at all representational.

It strikes me that biomorphic in this latter sense is not the precise word for the writers' intention.

Perhaps much of our linguistic difficulty springs from a too-heavy borrowing of words from other fields to express concepts or images that are essentially artistic. There is heavy borrowing these days from the sciences, particularly psychology and more lately mathematics, to express specifically visual experiences. But the vocabulary of the sciences is precise and deliberately non-visual.

The 19th-century writers on art such as John Ruskin and Walter Pater borrowed their language freely from the field of poetry, and perhaps that is why their works on art read so convincingly to their contemporaries. The poetic image tends already toward the visual. Consider, for example, Pater in the following passage on the landscape in Giorgione's *Fête Champêtre*:

"... And the landscape feels and is glad of it also—a landscape full of clearness, of the effects of water, of fresh rain newly passed through the air, and collected in grassy channels. The air, moreover, in the School of Giorgione, seems as vivid as the people who breathe it, and literally empyrean, all impurities being burnt out of it, and no taint, no floating particle of anything but its own proper elements allowed to subsist within it."

Such seductively poetic writing is still useful today in describing visual arts of certain styles; it cannot always convey the images of the more advanced abstract artists. I find myself defending the reviewers who use, instead, such barbed words as "squiggles" of line, or such words as "swooshes" of color, because those words precisely describe the paintings of some of the abstract artists. One of the art reviewer's main functions is, still, to provide, within the limits of word accuracy, visual images that approximate the paintings reviewed. In reviewing a completely non-objective exhibition, the art writer must of necessity use often unfamiliar but nevertheless precise words. Both the reviewer and the reader may agree that the squiggles and swooshes are not sufficiently organized to make a painting significant or worthwhile, but the reviewer has done the first part of his job—evoked a visual image of the worked reviewed.

The language that does not belong in art writing is that which is borrowed loosely, is used without precision, and creates an unclear mental concept, instead of a crystal clear visual image.



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THE ART DIGEST

Vol. 25, No. 10

The News Magazine of Art

February 15, 1951

Frank V. DuMond

FRANK VINCENT DUMOND, dean of American art teachers and instructor at the Art Students League for 59 years, died in his sleep February 6 at the National Arts Club in New York. He was 86 years old.

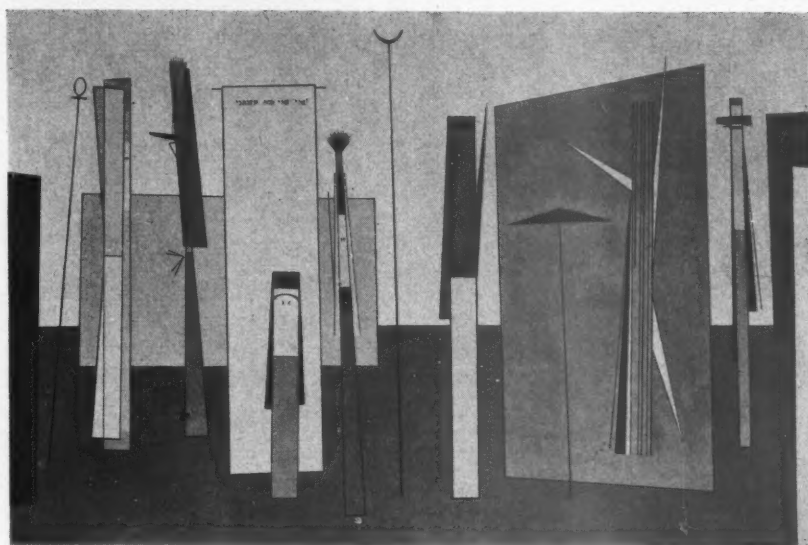
Teacher at the League of such famous artists as Eugene Speicher, John Marin, Georgia O'Keeffe, Ogden Pleissner, Norman Rockwell and hundreds of other successful painters, DuMond was active to the end, climbing four flights daily at the school.

As an artist, he changed his style at various times during his career from impressionism to cubism to expressionism and academicism, but his genius as a teacher was his ability to impart to pupils a mature artistic philosophy and a broad understanding of art. His classes were always among the most popular at the League, and, during summers, he taught to full classes at his summer home in Pownal, Vt.

DuMond was a familiar exhibitor through the years in National Academy, Lotos Club and National Arts Club annual exhibitions.

Born in Rochester, N. Y., he came to the League for his own training in 1884 and later studied in Paris with Boulanger, Lefebvre and Constant. He returned to New York in 1886 and shortly thereafter won fame for a scoop he made for the New York Graphic. Posing as an assistant to Charles Dana, then the Graphic's editor, he gained access to the Samuel Tilden home on the day of the latter's funeral. From a secluded alcove he sketched the assemblage, including President Cleveland. He was shortly thereafter invited to join the staff of Harper's Weekly. When Horace Bradley, a later editor of Harper's became president of the Art Students League, he persuaded DuMond, then 27, to take over the classes of a retiring instructor. [Continued on page 28]

FRANK VINCENT DUMOND (1865-1951)



ATTILIO SALEMME: *Night of the Ritual*

Met Buys Seven Oils from Its Show

SEVEN PAINTINGS have been purchased by the Metropolitan Museum from its current big American Painting Today exhibition, which continues through February 25. The purchases are:

Charles H. Alston's *Painting*; Otis Dozier's *Fisherman*; Richard Haines' *By the Sea*; Ethel Magafan's *Lonesome Valley*; Attilio Salemme's *Night of the Ritual*; Millard Sheet's *Tropical Squall*; and Suetonius Serisawa's *Puppet and Child*. The oils by Miss Magafan and Serisawa were reproduced in the December 15 and January 1 issues respectively of THE ART DIGEST.

In making the announcement of the purchases, the Met's curator of American Painting, Robert B. Hale said:

"Texas is at this time developing a number of extremely strong painters, and we are most happy to welcome Otis

Dozier to the collection. Richard Haines, Suetonius Serisawa and Millard Sheets have long been recognized as outstanding artists in California.

"Ethel Magafan, who received an Honorable Mention in the 'American Painting' exhibition, represents a striking new talent, and the work of Attilio Salemme stands out for its originality. Alston has provided us with a gracious and sensitive abstraction."

Miss Magafan is a Woodstock, N. Y., artist; Salemme and Alston work in New York City, where Alston is instructor at the Art Students League. Otis Dozier is instructor in painting at the Dallas Museum; and Millard Sheets is director of the Scripps College art department in Claremont, Calif.

Of the seven, only Sheets is already represented in the Met's collection.

Philadelphia Votes Rubens Favorite

AT THE closing February 11 of the Philadelphia Museum's great Jubilee exhibition of "Masterpieces Owned in the U.S.," officials had clocked an 88,999 attendance, with visitors from all over the country. A popular poll was taken by the Philadelphia Bulletin to determine which, among the scores of priceless masterpieces included in the show, visitors liked best of all. Without counting ballots on the closing day, since the day-to-day balloting was unusually consistent, the Bulletin published results of the poll on the final day.

Top winner of the public's favor was Rubens' *Flight of Lot and His Family from Sodom*, loaned by the Ringling Museum in Sarasota, Florida. The following were voted in the order named: El Greco, *View of Toledo* (Metropolitan Museum); Eakins, *Gross Clinic*

(Jefferson Medical College); David, *Mlle. Charlotte du Val D'Ognes* (Metropolitan Museum); Rembrandt, *Young Girl at Open Half-Door* (Art Institute Chicago); Manet, *Dead Toreador* (National Gallery); Renoir, *Bal à Bougival* (Boston Museum); Rembrandt, *St. Peter Denying Christ* (Rijksmuseum, Amsterdam); Renoir, *Bathers* (Carroll S. Tyson Coll.); Van Eyck, *St. Francis Receiving the Stigmata* (J. G. Johnson Coll.).

Commenting on the public voting, Associate Director of the Philadelphia Museum Henri Marceau noted that paintings with the human figure dominated the public's choice, as against landscapes and other genre; also that the public of today is not so "touchy" as in Eakins' time, when his *Gross Clinic* was revolting to contemporaries because of its stark realism.



LORENZO LOTTO: *Portrait of a Nobleman*



TITIAN: *The Prelate*

Cleveland Acquisitions Mark an Anniversary

PAINTINGS by four Venetian old masters have been added to the collection of the Cleveland Museum of Art in celebration of its 35th anniversary. The paintings by the 16th-century artists Titian, Tintoretto, Veronese and Lotto, are among 10 new anniversary acquisitions of the Ohio museum.

Other acquisitions include a Venetian woodcut, an Italian tapestry, an oil by the 19th-century French painter Berthe Morisot, a Japanese bronze, and two bronzes of the Italian Renaissance.

The Tintoretto, *Baptism of Christ*, a horizontally rectangular work of roughly six by eight feet, is the largest painting owned by the museum. One of the most monumental of Tintoretto's works to be found outside of Venice itself, the painting brings to the museum the drama and brilliant color of the Venetian Baroque in the bright blue of the sky, a dark foreground and rich red and purple draperies.

The *Annunciation* by Tintoretto's contemporary, Veronese, 1528-1588, is in blues, pinks, yellows, lavenders and greys and probably was painted around 1573 when the artist was at the climax of his career.

The other two Venetian paintings represented are portraits done about 20 years apart. One is Titian's *A Portrait of a Prelate*, only recently discovered and previously unpublished. The other, the earliest of the four, is Lorenzo Lotto's *Portrait of a Nobleman*, painted in the 1540's when Lotto was about 60.

The Titian priest, dressed in a brown robe with a red lining, is seated facing the spectator. Accenting the painting are his white sleeves, collar and gown. Lotto's portrait, on the other hand, is of a typical wealthy Renaissance patron dressed in velvets and furs and standing before a white balustrade.

The Venetian woodcut, by Jacopo de'Barbari, is a panorama of Venice itself. Entitled, *Bird's-Eye View of Venice*, it shows the city in 1500 in its lagoon setting with the Julian Alps in the background. Also from the Italian Renaissance are a bronze inkstand by the Paduan artist Riccio, 1470-1532; *Venus* by Danese Cattaneo, 1509-1573; and *The Lamentation*, a 15th-century tapestry, designed by Cosimo Tura and executed in Ferrara.

Contrasting to the Italian works is *Mme. Pontillon, Sister of the Artist*, painted by Berthe Morisot in 1873, a year after she had come under the influence of Corot's outdoor painting. A great-granddaughter of Fragonard and sister-in-law of Manet, Morisot was one of the two women fully accepted as a painter by the French Impressionists. Completing the acquisitions is a Japanese bronze sculpture of Miroku Bosatsu, Messiah of the Buddhist faith. From the Suiko period, 552-646, an era of both artistic and political development in Japan, it was previously exhibited in the United States in 1936.

U. S. Art for Europe's Museums

There have been several recent acquisitions of contemporary American work by European museums. Following an exhibition of work by Clinton King at the Galerie de L'Elysee in Paris, the City of Paris purchased the artist's painting *Rue de Sevrès* for the permanent collection of the Petit Palais.

A bronze sculpture, *Woman with a Slipper*, by Arlene Wingate has been purchased by the Museum of Ghent, Belgium, from an exhibition of "The New York Six," held at the Petit Palais. Miss Wingate's portrait of *H.R.H. Prince William of Sweden* has been donated to the National Museum of Stockholm by Lennert Nylander, Swedish Consul General in New York.

Also, a sculptured head of *Henri Barbusse* by Minna Harkavy has been purchased by the Museum of St. Denis, France.

Rochester Rounds Out Contemporary Coll.

Fourteen paintings from the former Encyclopaedia Britannica collection have been purchased by the Rochester, N. Y., Memorial Gallery from Senator William Benton. Among them are two by "The Eight": *Chinese Restaurant* by John Sloan, and *London Cabby* by George Luks. Of the elder American generation represented are: Max Weber, John Marin and the late Walt Kuhn. Regionalism is provided by a Thomas Benton; social protest by a George Grosz, a Zerbe and a Robert Gwathmey. Stuart Davis, Ralston Crawford, Arthur Dove and Georgia O'Keeffe represent abstraction.

Frick's New Panels

THREE IMPORTANT Italian Renaissance paintings, two by Piero della Francesca and the third attributed to Cimabue, have been added to the Frick Collection, New York.

The Piero works are three-quarter length figures of two *Saints* depicted against a gold background. The probable Cimabue represents the *Flagellation of Christ* and is considered among the best of the 13th-century Italian paintings in America.

The *Saints*, believed to have been painted by the Umbrian and Florentine painter between 1460 and 1470, represent an unknown Augustinian male saint and, possibly, Santa Monica, mother of St. Augustine and founder of the order of Augustinian nuns. Each figure is a forceful realization of a religious personality.

These two small paintings, with a third panel of a similar size representing *Saint Apollonia* and now in the Kress Collection of the National Gallery of Art, Washington, are believed to be associated with an altarpiece painted by Piero for the Church of Sant' Agostino at Borgo San Sepolcro in Italy. Among the four known panels from this altarpiece is another Frick painting, *St. John the Evangelist*, acquired in 1936. The two newly acquired panels were formerly in the Liechtenstein Gallery in Vienna.

The *Flagellation of Christ*, an example of a subject repeated frequently during the 13th century, was discovered only recently in a European collection. Also a small painting, it is believed to have once formed part of a series of Passion scenes placed around a large central figure.

While there are no documents related to this painting, the Italian scholar Roberto Longhi considers it to be a 1275 work of Cimabue and on the back of the painting, in late 18th or early 19th-century writing, is the name "Cimabue." The painting shows Christ and two soldiers, one in a pink and the other in a purple tunic, against a background of light orange and green buildings and deep blue roofs.

The three new panels are currently on display at the Frick.

PIERO DELLA FRANCESCA: *Saint*



Corcoran Exhibits 1947-50 Acquisitions

A LARGE portion of its three-year collection of American oil paintings, watercolors, drawings and sculpture is being shown by the Corcoran Gallery of Art, Washington, D. C. The exhibition, "Progress of a Collection," includes more than half of the 250 items acquired by the gallery through purchase, gift and bequest since 1947.

On special display are a number of the gallery's new acquisitions, among them four from the 20th century. These are *Young Woman in Kimono* by Alfred Maurer, *Two Houses* by Walter Stuempfig, Erik Isenburger's *Romantic Figure* and *Witchery* by Fred Conway.

Recent acquisitions representing other periods in America's history include an early theatrical portrait by Thomas Sully. The painting, *William B. Wood* as "Charles de Moor," shows the early 19th-century actor-manager in one of his most important roles.

In Their Own Idiom

ROMAN CATHOLIC encouragement of Asian and African artists adapting Christian art to their own cultural tradition was revealed in a recent Vatican-sponsored exhibition held in Rome, according to The New York Herald Tribune. Chinese may revere an Asiatic Infant Jesus; Hindus may see Mary represented as an Indian woman; and Africans may honor pictures that represent angels as Negroes, according to correspondent Barrett McGurn.

The trend toward use of local cultures in Christian art "has become increasingly strong recently with the rise of anti-European and anti-white nationalism in Asia and in some other parts of the world," he wrote. "Pope Pius XII is a supporter of at least part of the trend."

The exhibition of missionary art, which later may be seen in New York, contained among other items: a picture by Lu Hung-nien showing St. Joseph as a Chinese carpenter in a snowy Asiatic setting; the Virgin Mary as a broad faced Korean; by Kim Chung; a carving showing Veronica as a Negro.

In a statement in the Vatican newspaper, L'Osservatore Romano, Archbishop Celso Constantini explained however that the exhibition is "still material for study, and that while it was held under Vatican sponsorship, not all of the items in the show necessarily have full Church approval." How far the Church will sanction this adaptation of Christian art to local cultures is yet to be decided and the Archbishop indicated that he had serious reservations concerning the Indian section.

Big Rubens Show Opens Feb. 21

The largest Rubens exhibition ever held in New York will open February 21 at the Wildenstein Gallery. The show, which contains 35 works by the 17th-century Flemish master, will be reviewed in the next issue of THE ART DIGEST. It is being staged for the benefit of the Public Education Association, and will be open to the public through March at an admission charge of 60 cents including tax. The gallery will be closed on Washington's Birthday.

From the 19th century, also, is Mrs. Henry White by John Singer Sargent, *Woman with a Fan* by William J. Jennings, Washington Allston's *Sketch of a Polish Jew*, an early John La Farge entitled *Flowers in a Window Ledge*, and *Girl Blowing Bubbles* by Robert Loftin Newman.

An outstanding purchase among the 18th-century oil paintings is the recently discovered *Elizabeth Stevens Carle* by Matthew Pratt.

The Corcoran is also showing its full length oil, *John Hancock and His Wife, Dorothy Quincy Hancock*, by Edward Savage, and pen and pencil studies by Benjamin West and John Singleton Copley.

Among the American sculpture exhibited is a plaster relief by Augustus St. Gaudens of his son Homer as a child. The exhibition will continue into March.



M. PRATT: *Elizabeth Stevens Carle*

Art Sleuthing

STRANGE are the successes of an art sleuth. Take the case of Alfred Frankenstein, San Francisco Chronicle's art critic and ace detective in locating lost paintings by 19th-century William Michael Harnett. While hot on the trail of a lost copy of Smibert's famed *Bishop Berkeley and Entourage*, what does he almost put his foot through? Another lost Harnett.

It happened this way. Frankenstein noted on the calling card of a City of Berkeley official, a portrait of Bishop Berkeley which was obviously taken from the Smibert original, owned by Yale University. Since the beginnings of the University of California in Berkeley were Yale-ish this made sense, and so Frankenstein delved into further research to learn that a copy of the Smibert was actually painted about 1873 by a Yale art professor, on commission from Frederick Billings, former California Attorney General, and was presented by the latter to his Yale classmate Daniel C. Gilman, second president of the University of California. Frankenstein reasoned that the copy, for what it is worth, must be somewhere around. So he and his associate, Bob Hagen, entered the musty precincts of the university's picture storage room. Now Frankenstein, as he describes the discovery in a recent issue of the Chronicle.

"As we entered and saw the many paintings it contains, Hagen remarked, 'Bet you'll find some Harnett's here.' He said this in a slightly curdled tone, as if to imply that he had spent the last two years rubbing elbows with a Harnettian monomaniac, but he knows perfectly well that my Harnett researches are a strictly secret matter which I never discuss with anybody . . . who clearly has the means for making a quick getaway. Hagen's uproarious gag-line was still quivering on the air when I nearly put my foot through it, since it was standing on the floor, propped against a chair: a small unsigned, obviously unfinished painting, eminently typical of Harnett's, writing table still-lives of the late 1870's."

The copy of the Smibert's *Bishop Berkeley* turned up there in the same place, too.



PABLO PICASSO: *Woman Seated in Chair*

Currier Acquires A Picasso

A painting done by Picasso during the German occupation of Paris has been given to the Currier Gallery of Art, Manchester, N. H., by an anonymous donor. Entitled *Woman Seated in Chair*, it dates from 1941 and is one of a number of large oil canvases of seated women painted by Picasso during the '40s.

The figure on the 51-by-38-inch canvas is broken into the sharp angular planes typical of the period. The planes are contrasted to the flowing curve of the chair back. The color is brilliant, with a background of bright green, a purple area above a red wall at the left and a white wall on the right. There are other areas of bright orange, yellow-green, deep purple and blue.

Venice Plans Tiepolo Show

An exhibition of the works of Giambattista Tiepolo will be held this summer in Venice, Italy. The show, to be sponsored by the city of Venice, will be on view June 3 to Oct. 7. Previously the city has sponsored exhibitions of works by Titian, Tintoretto, and Veronese.

Kelekian Dies

DIKRAN KELEKIAN, dealer in Near Eastern antiquities, dean of New York's dealer-collectors, and one of the best loved characters in its art circles, plunged 21 stories to his death from his suite in the Hotel St. Moritz, New York, on January 31. He was 83. In recent years he suffered from lameness due to a hip injury, and from eyesight impaired by cataracts.

Born in Turkey of Armenian parents, Kelekian at one time served as Turkey's emissary to Persia, following which he was given the title of Khan by the Shah of Persia. His father was a banker.

Following formal education at Robert University in Istanbul and in Paris, Kelekian immersed himself in archeological lore of the Near East and at the same time maintained a keen interest in contemporary painting and painters in Paris. His success as a dealer soon resulted in establishment of branches of his firm in New York, London and Cairo. For many years he was prominent in Parisian racing circles, maintaining a racing stable at Auteuil. His horse Largo won the 1828 Grand Hurdle there.

Kelekian first visited the United States at the time of the Chicago World's Fair in 1893 and liked this country so well that he eventually became a citizen, although for years he was a transatlantic commuter.

Though credited with having much to do with gaining recognition for such French moderns as Braque, Matisse and Picasso both here and abroad, Kelekian's chief interest was in the Near Eastern monuments he had assembled into a fabulous collection.

Among his many American patrons were such collectors as J. P. Morgan, John D. Rockefeller, Henry Walters, Isaac Fletcher and Charles L. Speers. He purchased the massive winged bull and winged lion that stand heraldically guarding the main hall inside the Metropolitan Museum, the gift of John D. Rockefeller. His fabulous collection of ancient pottery was on loan to the Victoria and Albert Museum in London.

A staunch friend of many American painters, Kelekian's imposing old world mien and manners, his dark sparkling eyes and his full white beard, made him an ideal subject for portraiture, and paintings of him by French moderns and contemporary Americans formed a fascinating exhibition at the Durand-Ruel Gallery in 1944.

He is survived by a daughter Abine, who lives in Switzerland, and by a son Charles Dikran Kelekian, who has been associated with his late father at their fabulous storehouse of antiquities at 32 East 69th Street, New York.

L. V. Lockwood Dies

Luke Vincent Lockwood, former president and secretary of the New York City Art Commission, died at his home in Greenwich, Conn., January 23. Lockwood, a lawyer and antiquarian, was 78.

A native of Brooklyn, Lockwood was a member of the governing committee of the Brooklyn Museum, former vice president of the Museum of the City of New York, and a vice president of the Marine Museum.



NILS HOGNER: *Sinking of the U. S. S. Dorchester* (detail)

New Hogner Mural

A MURAL by Nils Hogner depicting an incident in the sinking of the American troopship *Dorchester*, off Greenland in World War II, has been completed for a memorial chapel at Temple University, Philadelphia. The mural and the chapel were dedicated February 3 by President Harry S. Truman, in memory of four army chaplains—a rabbi, a Catholic priest and two Protestant clergymen—who gave their life jackets to others and died together intoning the prayers of their faiths.

The Hogner mural, which forms the centerpiece of the chapel interior, shows the troops abandoning the sinking vessel, with the four chaplains helping the GI's slip into the life jackets. The sinking took place on the night of February 3 when, without warning, the *Dorchester* was torpedoed. In the resulting confusion and darkness some men found themselves without life jackets and others became helpless because of fear and dread of plunging into the freezing water. According to the citation, the four chaplains "heroically and calmly moved about the deck, encouraging the men and assisting them to abandon ship. After the available supply of life jackets was exhausted, they gave up their own. They remained aboard ship and went down with it offering words of encouragement and prayers to the last."

Montclair Shows Child Portraits

"Paintings and Portraiture of Children," an exhibition made up of American representations of youngsters, will be at Montclair Art Museum, Montclair, N. J., through March 11.

Among the artists whose work will be shown are Esther Williams, John Koch, Alexander Brook, Andrée Ruelin, William Glackens, John Sloan, James Penney, Peppino Mangravite, John Carroll, Steve Raffo, Eugene Speicher, Henry Varnum Poor, Comdr. Albert K. Murray, USNR, Eric Haupt, David L. Swasey, Margaret Fitzhugh Browne, Robert Brackman, John E. Costigan, Margery Ryerson, Ruth Gikow, Steve Dohanos, Carl Paul Jennewein and Brenda Putnam.

Los Angeles Events

By Arthur Millier

LOS ANGELES: Hottest event of the past fortnight here was the resignation of James H. Breasted, Jr., from the post of director of Los Angeles County Museum, effective July 1. The resignation followed a formal protest filed by museum employees against Breasted's administrative methods, and an informal protest by citizens. William R. Valentiner, director-consultant, will function as director pending choice of a successor.

It's a tough post, even for a director with an equable temperament. He must resolve almost insuperable differences of opinion between people interested in history, science and art, the museum's three departments. Theoretically this set-up has wonderful cultural possibilities. Practically it is tough.

Three of the six paintings Toulouse-Lautrec made of the opera "Messalina" were a surprise part of "The World of Toulouse-Lautrec" exhibition which John H. Leeper is staging to March 4 at the Pasadena Art Institute. Finest of these was lent by Earl Stendahl, Hollywood. Next in quality comes from the County Museum's De Sylva collection. The third is from the Chicago Art Institute's Worcester collection. Another surprise—the watercolor portrait of Oscar Wilde lent by Conrad H. Lester of Beverly Hills. The lithographs, of course, are superb. It's amusing, though, to staid Pasadena atwitter over the (demi) world of an alcoholic who sometimes lived in a brothel.

The Los Angeles County Museum has placed on view recent gifts of works of art dating from the 5th century B.C. to the 17th century A.D. The majority of these, especially the classical and gothic works, are gifts of William Randolph Hearst. Most spectacular piece is the Hope Hygieia, an immense marble statue of the Greek goddess of health carved in Hadrian's time after a 4th-century B.C. Greek original.

Earliest piece is a 5th-century B.C. Etruscan bronze mirror. A 15th-century limestone altarpiece of scenes from the life of Christ is a fine addition to the museum's French gothic art. Renaissance sculptures by Antonio Rosellino, Mino da Fiesole, and Domenico Caggini are among other gifts.

Paintings by Lorenzo di Credi, Claude Lorrain, Salvator Rosa and Albert Cuyp and a series of four Brussels tapestries of the life of Scipio are gifts from various collectors.

Six recent paintings by Stanton MacDonald-Wright, shown at Art Center School, successfully fuse pure, prismatic color with fine formal organization. Possibly his masterpiece, the large *Birth of Buddha* carries color to a pitch seldom achieved on such a scale.

The Los Angeles Art Association is presenting through Feb. 28 the California Scene as interpreted by Stephen Longstreet, Phil Dike, Milt Gross, Mischa Kallis, Emil J. Kosa, Jr., Caradel and Ruth Cugat and Anita Lewis Cooley. All show interest in subject.

At City Hall, Kenneth Ross, Department of Municipal Art manager, has assembled 55 works by Los Angeles art-

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Winslow Homer's Illustrative Side

FOCUSING on a little-known phase of Winslow Homer's talent, the Smith College Museum of Art has organized an exhibition titled "Winslow Homer: Illustrator" which remains on view in Northampton through February and then goes on to Williams College. Called the first of its kind ever assembled, the show deals with the years between 1865-75, during which time the famous American artist was this country's best known illustrator of popular magazines.

Homer not only illustrated magazine stories and articles, but also such family favorites as James Russell Lowell, Longfellow, Bryant and Whistler. In this show, his illustrations, in many cases, are accompanied by original drawings and paintings later adapted from the drawings and illustrations. The 40 items give an informal and fascinating picture of the social scene in the decade following the Civil War. None of Homer's war illustrations are included.

According to Henry-Russell Hitchcock, director of Smith's museum, the "exhibition signalizes the acquisition by the Smith College Museum of an oil painting by Homer and a very large representation of wood engravings after Homer and of books illustrated by him." The painting, *Ship Building at Gloucester*, is an early oil, dated 1871, "severe in its geometry and almost architectural in scale. Its brushwork is fresh and broad." In the show it is featured along with the wood engraving which it inspired and which was published two years later in *Harpers Weekly*.

In his foreword to the show's catalogue, Director Hitchcock notes that "there is one important aspect of Homer which this exhibition particularly emphasizes. Homer definitely began as a popular artist and not, like Hunt and LaFarge, as a painter for a cultivated elite. Throughout the range of his prints and the original work on which they are based, one is recurrently struck by Homer's unusual combination of interest in subtle aesthetic experimentation and in popular anecdote. He saw, as it were, in a semi-literary way, almost

eye to eye with the great public of his time; at the same time he was busy recording tonal planes in 'candid' compositional groupings which were as remote from the popular imagery as from the academic conventions of the day. Later, when his success as a painter of easel pictures was greater with sophisticated picture-buyers, the breadth of his contemporary appeal—at least for a time—was considerably less."

The show's ambitious catalogue includes Daniel Aaron's background article, "Winslow Homer's America: 1860-1874"; an essay on "Winslow Homer: Illustrator" by Mary Bartlett Cowdrey, curator of the museum; a checklist of wood engravings in periodicals after Winslow Homer; and a bibliography.

In his catalogue article, Aaron calls Homer the painter-equivalent of the "New England Indian Summer" group in literature.

Presenting Miss Stein, Collector, Critic

GERTRUDE STEIN, the late famous writer, critic and collector, is the subject of an exhibition which has been arranged jointly by the Yale Art Gallery and the Baltimore Museum of Art. On view in New Haven through March 11, the show—titled "Pictures for a Picture" of Gertrude Stein as a Collector and Writer on Art and Artists"—later will go to Baltimore to be exhibited for a month beginning March 21. The purpose of the show "is to bring together, in so far as possible, the works of art which Miss Stein lived with and wrote about during her residence in Paris."

The two cooperating institutions are in a unique position to present a show of this kind since, in 1946, the Yale Library was presented with a collection of manuscripts, letters, painting and sculpture formerly owned by Miss Stein, and since many works of art which once belonged to her are in the Baltimore Museum's recently acquired Cone Collection, assembled by Miss Etta and Dr. Claribel Cone, distant rela-



FRANCIS PICABIA: *Gertrude Stein*

tives of Miss Stein. Additional material in the 40-item show, which represents 19 artists, was supplied by public and private collectors in this country. Most of the catalogue and caption material is taken from Miss Stein's writings.

Prepared by Lamont Moore, associate director and administrator of the Yale Art Gallery, the exhibition is highlighted by three oil and two bronze portraits of Miss Stein. The sculptures were done by Jacques Lipchitz and Jo Davidson; the paintings include the famous Picasso portrait, lent by the Metropolitan Museum, and other likenesses by Picabia and Felix Vallotton.

Numerically, Picasso holds the show's lead with eight items. Other artists represented are Paul Cézanne, with a version of his *Bathers* and *Man with a Pipe* from the collection of the W. Averell Harrimans; Georges Braque, with a *Black and White Collage*, and a *Still-Life* from the De Groot collection; Henri Matisse, with two oils and a bronze portrait of his wife from the George Heard Hamiltons; and Pavel Tchelitchev, with two oils, one of them a portrait of Miss Stein's perennial companion Alice B. Toklas. Eugene Delacroix, Sir Francis Rose, Nadelman, Elie Lascaux, Gris and Hartley also figure in the show.

Because of the multifaceted nature of Miss Stein's career, the exhibition is of aesthetic, literary and social interest. In connection with it, the Yale Gallery is offering a series of special lectures by three people prominent in the arts. James Laughlin, editor of *New Directions*, led off the series with a discussion of Miss Stein's various literary styles. On February 20 Tchelitchev will talk on recollections of friendship with Miss Stein; and on February 27 Virgil Thompson, *New York Herald Tribune* music critic, will lecture on "Operas to be Sung."

The Students' Selection

A painting by Theresa Pollak, Virginia artist, will hang in the new student activities building of Mary Baldwin College, Staunton, Va. The painting was selected from the permanent collection of the Virginia Museum of Fine Arts by popular student vote.

WINSLOW HOMER: *Ship Building at Gloucester*



February 15, 1951

On Abstract Art

FOLLOWING is the complete text of a statement on "What Abstract Art Means to Me," delivered by Robert Motherwell at a public symposium on the subject at the Museum of Modern Art, February 5. Other speakers on the same subject were: Alexander Calder, Stuart Davis, Willem deKooning, Fritz Glarner and George L. K. Morris—all of them prominent abstract artists—with Andrew Ritchie as moderator. A complete transcript of all of the artists' statements at the symposium will be issued by the Museum in a Bulletin available in June for 25 cents or less.

Each of the six abstract artists spoke only from the viewpoint of his own personal aesthetic beliefs, and the Motherwell statement therefore does not apply to the works of the other five abstractionists.

What Abstract Art Means to Me By Robert Motherwell

The emergence of abstract art is a sign that there are still men of feeling in the world. Men who know how to respect and follow their inner feelings, no matter how irrational or absurd they may first appear. From their perspective, it is the social world that tends to appear irrational and absurd. It is sometimes forgotten how much wit there is in certain works of abstract art. There is a certain point on the curve of anguish where one encounters the comic—I think of Miró, of the late Paul Klee, of Charlie Chaplin, of what healthy and human values their wit displays.

Each Period Has Its Own Art

I like the way that many Parisian painters have taken over the word "poetry" in speaking of what they value in painting. But in the English-speaking world there is usually an implication of "literary content," if one speaks of a painting as having "real poetry." Yet the word "aesthetic" does not satisfy me. Maybe because it calls up in my mind those dull classrooms and books when I was a student of phi-

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SYD FOSSUM: *Store Front*. Purchase Award, Minneapolis Institute



NORMAN DALY: *Cow and Bird, II*

Upstate N. Y. Annual Wider, More Select

NINETY-FOUR artists of Upstate New York are exhibiting in the first invited show in the 14-year series staged annually by the Munson-Williams-Proctor Institute in Utica. The show will continue through February 25. Purchase awards will be announced later.

Originally a local Utica and Vicinity exhibition, the annual has grown steadily, and for the first time last year was a juried show. This year's exhibition was invited by the Institute's staff with the aid of museum and university staffs in Albany, Buffalo, Syracuse, Ithaca and Rochester. Artists were invited to send to those collection points or to Utica several of their works, from which a single choice was made.

Assisting the Institute in making the selection were John Hartell of Cornell University; Mrs. Gertrude H. Moore of the Rochester Memorial Gallery; Mrs. Anna W. Olmstead of the Syracuse Museum; Norman Rice of the Syracuse University; Edgar Schenck of the Albright Gallery and Robert Wheeler of the Albany Institute.

The invited exhibition comprises 81 paintings, 3 prints and 10 sculptures.

The increased geographical boundary of this year's annual accounts for the first Utica appearance of such artists as Virginia Cuthbert, Norman Daly, Kenneth Evett, James Vullo and Martha Visser't Hooft. At least two local Utica artists have been steady exhibitors for the 14 years, surviving the various changing degrees of competition presented by the shows. A total of six Utica artists are in the present exhibition.

Among the well known names included in this Upstate annual are those of Charles Burchfield, William C. Palmer, David Smith, Ivan Mestrovic, Fred Hauke, Zouté, and "Grandma" Moses.

Realists Score in Minn. Annual

REPRESENTATIONALISM scored in the award-taking this year at the Minneapolis Institute of Art's 36th annual local artists show on view to February 27.

"This preference, manifested by the Jury and Institute in bestowing awards, does not signify that the current annual is old hat," the museum announcement stated. "The show is, if anything, weighted on the side of abstraction. Best work in an unusually catholic display is, however, to be found in paintings and sculptures in the traditional vein."

The Jury, composed of Henry Sayles Francis, Charles Sheeler and David Rubins, singled out Theodore Sohner's *Still-Life Composition* for first place in oil; Jacqueline Jackson's *Interior* for first in watercolor; and Antin Pavlos' *Despair* as the best in sculpture. All other awards are listed on page 24.

The Institute, in making its purchase awards, passed all of the jury's preferences except Syd Fossom's *Store Front*, which won the top \$400 purchase prize and was given a third prize by the jury. Other Art Institute purchase awards went to Henry R. Kinsell, Robert W. Peterson, James Paul Morgan, Francis R. Meisch, and A. R. Noble.

How to Frame and Hang Pictures

The American Federation of Arts has arranged for a two-year traveling exhibition of the show entitled "Framing and Hanging Pictures," recently closed at the Virginia Museum of Fine Arts. Currently the exhibition, with all frames designed and selected by the House of Heydenryk, is on view at the Munson-Williams-Proctor Institute.

From New England: Counter-Revolution

COUNTER-REVOLT had its day earlier this month in Springfield, Mass., where one of the youngest of the new art groups, the Academic Artists Association, held its second annual at the Museum of Fine Arts. Dedicated to the thesis that what is seen is to be set down and that the subject rather than the artist is important, some 50 members and non-members submitted oils and watercolors to a jury consisting of H. R. Ballinger, Walter O. R. Korder and James Goodwin McManus. Over 60 paintings representing nearly as many artists passed the jury.

A New Yorker, Jane Gray, won the first prize with her *Anastasia, D.P.*, a portrait which last year won the popular prize at the National Association of Women Painters annual in New York. Second prize went to Eleanor R. Stoll; third to George R. Burnham.

With a membership now extending as far as Ohio, the young association's annual represents, according to the critic "D.F.M." of the Springfield Daily News, "a revolt that is as significant locally in a small way and in reverse as was the Armory Show of 1913. We do not of course imply . . . a comparison, but the basic impulse is the same, to present another case for art." He continued:

"The exhibition is a claim for consideration that representationalism has a valid place in art despite the heavy emphasis placed in recent years on the experimentalism generally referred to as the modern movement. It is interesting to observe the academicians striking back against the dominance, self-appropriated, by the avant gardists."

The association came into being several years ago, this critic stated, because a group of artists "most if not all painting avocationally rather than professionally, felt they were not getting a square deal in the exhibitions presented in this area. In a word, academicism was being edged out by modernism. They wanted a place of their own and they are gradually getting it."

The News critic was "agreeably impressed" with what he found at the exhibition and disagreed with the jury's selection of prizes only in that so many of them went to oils, disregarding the watercolors.

Wayne C. Smith, critic for the Springfield Union, found the exhibition boasting "merit and promise." He liked the selection of the first prize, but had other suggestions for other prizes, mentioning works by Mabel R. Welsh, Louise Bertucio, Harriet Lumis, Stuart Eldredge and Ormund McMullen.

Noting that there is today "an academy of the right and one of the left," Smith suggested the work in the present show is "more within the scope of factual representation than academic in the truest sense of the word." He added:

"We cannot, of course, give our total blessing to any form of conservatism in art, but we do recognize it as a stabilizing force and as a legitimate phase of art, with as much right to a fair showing as any other form. The general appearance of the present show has sufficient merit to put other groups on their mettle, and it has promise of being an important annual."

A Modern Viewpoint: Umlauf and Mandel

By Ralph M. Pearson

Charles Umlauf

The Charles Umlauf recent sculptures at the Levitt Gallery make an impressive showing on two counts—for the physical bulk of the work (27 pieces produced in 1949-50), and for distinguished evidence of the carrying on of the Grand Tradition of timeless sculptural art again in our time. All of these creations are imbued with the same pulsing life of concept and formal harmony as have been the masterpieces of the past from ancient Egypt to the cathedrals of Europe and the carvings of the Orient. The Umlauf vision and power to extract his own meanings from life and art must have been born in him to a considerable degree and then effectively supplemented by his inheritance from history and the modern rebirth. Such influences have been assimilated; there is no mere imitation of externals; the drive to expression is always from within. He understands the past. He extracts from it essentials. And these include the right to experimentation in the present. He re-evaluates and modifies tradition.

Umlauf has always had a deep concern with the religious motif. He is not interested in a personal religion, he says, but has been inspired by early Christian art and by the religious side of African and Asian sculpture. "I believe a genuine art should have spiritual content in the religious sense," is the

way he puts it. Thus it appears he experiences religious feeling in an esthetic rather than a ritualistic reaction. The spirit of religion evokes the spirit of art. The difference between this motivation and the manufacture of correct but externally conceived religious art subjects for the Church is abysmal. Umlauf and a fair number of other artists deserve great credit for leadership in this resurrection of the religious spirit in contemporary religious art.

Howard Mandel

Mandel is a young artist who has something to say worth the saying and has found the right form into which to condense his profound message.

The Mandel concepts are based on life experiences which include four years in the last war. For him, therefore, all veils and masks are stripped from *The House of Cards* in which we carry on precariously today. He sees men, in war, transformed into dehumanized machines. He sees the masked parade and the unmasking at *Midnight* when the party ends. He sees frustrated angels that represent man's ideals—and the tragic loss of contact with them. (A similar subject, of *Saints Deposed*, is current at the Met—and worthy of, but not included in, its purchases.) He sees pleasure and disenchantment. He sees in fact many things and transcribes them in his own complex, yet subtly restrained way. Society will do well to watch and support this artist.



JANE GRAY: *Anastasia—D.P.*
First Prize, Springfield

Portland (Me.) Annual, Part I

The oil section of the Portland Society of Art's 68th Annual, which is being run off in two parts, is currently installed in the L. M. D. Sweat Memorial Art Museum, Portland, Maine, where it remains through February 25, to be followed by the watercolor and pastel portion of the show.

The show, comprising 48 oils, represents 34 artists from all over the country. It was selected by William J. Dow of South Portland, Richard V. Ellery of Danvers, Mass., Francis Hamabe of Rockport, Maine, and Thomas Nadeau of Westbrook, Maine.

Bradford Brown, newly appointed acting director of the museum, in commenting on the annual remarked about its comprehensive scope. He added: "The works shown perhaps constitute the most interesting annual exhibition yet to be hung in the museum, due to the fact that the modern trend in painting is increasingly evident, thus making the show more comparable to other contemporary exhibitions seen throughout the country."

Sarasota Annual Now National

Opened to national entries for the first time, the Sarasota, Florida, Art Association's Annual Members Exhibition—celebrating the association's silver anniversary—is being held in two sections: Part I comprising watercolors and ceramics, on view to February 17; and Part II comprising oils and sculptures, scheduled to open for a two-week showing starting February 25.

Out of 100 entries in the first section, Juror Adolf Dehn selected 49 watercolors and seven ceramics, of which 14 of the total were submitted by non-members. Top prize in watercolors went to Jack Cartlidge's closely textured watercolor *Tree*; in ceramics to Elihu Edelson's *Bowl*. Other awards are listed on Page 24.

Gwilliam Wins in Florida Show

Luke Gwilliam of New York was awarded the first prize for oil painting in a recent exhibition of Contemporary Painting and Sculpture sponsored by the Society of the Four Arts at Palm Beach, Fla. Judge for the award was Alfred H. Barr, Jr., of New York.



CHARLES LE CLAIR: *Point in Transition*. First Prize, Pittsburgh

Demolition a Theme in Pittsburgh Annual

CALLED one of the best annuals in its 41-year series, the Associated Artists of Pittsburgh show, on view to March 8 at the Carnegie Institute, reflects this year the spirit of demolition and rebuilding that is happening physically in the city's downtown section.

At least nine of the best paintings in the show, according to Pittsburgh critics, have taken their theme directly from the wreckage that is presented by Pittsburgh's Golden Triangle and other areas where its Urban Redevelopment Authority is changing the face of the city.

The top cash prize of \$200, donated by the Carnegie Institute, this year went to Richard Wilt for his *Atomic Pinball* and *The Cemetery*. The winner of the Associated \$100 first prize was Charles LeClair; second prize was awarded to Marie T. Kelly. A complete list of the remaining prize awards appears on page 24.

With nearly 500 entries in this lively annual, the Sun Telegraph critic Dorothy Kantner found the show full of

"color, action and variety." Artists and craftsmen of Pittsburgh "are certainly on the move," she noted. "And they are not interested now in tumble-down shacks or Provincetown piers as formerly, but rather in their own surroundings and their own moods."

"Even the older painters have turned to simplified form and do it as only skilled artists can. We suspect a sly wink on the part of Ray Simboli, Roy Hilton, Frank L. Melega and Harry Scheuch, who prove that the academic painter can 'go modern' if he wants to and can outsmart the amateurs at their own game."

"That's what makes the show exciting—it contains modulated academic, experimental abstract and a sort of punch-happy marijuana modern that isn't without its own light-headed charm."

"The watercolor section is larger than usual, and most effective, and the sculpture and crafts are exciting, though the gallery is small. The black-and-whites are the only disappointment."

Exhibiting Pictures in Their Element

To show that paintings make a valuable contribution to the contemporary home, a novel kind of exhibition is being sponsored through February by the Morse Gallery of Art at Rollins College, Winter Park, Florida. Titled "Pictures at Work," the exhibition is being held in the homes of Winter Park rather than in the gallery, which will be closed for the show's duration.

Pictures chosen for display have been distributed among residents of Winter Park, a city with an 8,000 population. Oils, watercolors, gouaches and constructions in yarn are among the farmed out exhibits. They represent 40 contemporary artists including Joseph Albers, William Congdon, Edward Hopper, Zoltan Sepeshy, Eugene Speicher, Stuart Davis, Salvador Dali, Jackson Pollock, Raphael Soyer, Lamar Dodd.

Though exhibitors are not obliged to open their homes to the public, the gal-

lery hopes that this venture will work out as a display of paintings in a setting for which they were made; will show that contemporary paintings make a contribution to today's homes; and will offer local residents a chance to live with paintings long enough to understand them.

High Museum School Changes Name

Rounding out its first quarter-century this year, the High Museum School of Art, starting in 1951, becomes the Atlanta Art Institute, a private non-profit adult professional school under the guidance of the Atlanta Art Association. Under provision of a recent charter renewal, the school now offers both Bachelor and Master degrees in the Fine Arts, and a full curriculum of courses in fine and applied arts. A special six-week summer course is also offered during June and July.

Philadelphia News

By Dorothy Drummond

PHILADELPHIA:—Claude Schurr, young French contemporary who won the coveted 1950 Prix National in competition with 414 other French painters in the under 35 age group, is presented in a one-man show of recent work at the Georges de Braux Galleries. Included are a number of oils painted in Spain where mountain greens, the blues of water and the whites of houses enlarged the range of Schurr's palette, although he still holds to an obsession for olive gray skies whether over the gray buildings of Paris or in the bright sunshine of the South.

In Morocco, the fantastic medievalism of the country, even in this Atomic age, inspired several canvases with knights-of-old savor. Contrasting with these are neat green-blue-white-brown landscapes of Spanish hillside towns, and gay carriages and booths in *Fête de Seville*. Pleasingly simple and decorative in effect, Schurr's art does not stray into the abstract.

The Art Alliance is offering three important exhibitions: a display of work by Philadelphia sculptors, with gratifying accent on some younger talents, and two one-man shows by England's John Piper and America's William Thon. The sculpture seems dominated by two equally insistent subject trends, one religious, the other maternal. Most haunting in the former category is Raphael Sabatini's *The Prophet*, a head elongation with the effect of having been poured down from fanatic eyes to beard tip, although wood, textured and glazed, serves as material. Similar in fanaticism, but not in spiritual impact, is a cleverly carved marble forward-lunging figure of an orating monk by young sculptor Frank Gaylord. Effective as a decorative, rough-hewn semi-abstract is W. W. Swallow's *The Copper Goat*, while Adolf Dioda's *Eve, Symbol of the Egg*, a compact seated female figure, gains interest through oval mass of highly polished stone.

Mother and child conceptions range from a life-size elongation by York Fischer, to a massive marble by young Julien I. Levy. Portrait busts, also, are to the fore, notably in the round bullet-head characterization of a man by Paul A. Greenwood, the Roman senatoresque study of his father by Edward Hoffman, III, and the heroic bronze of *Wilhelm Reich* by Jo Jenks.

How close artists have drawn to each other in feeling and expression even though they may be separated by miles and nationality is indicated in paintings by Piper and Thon. Both men sense the elemental in Nature and the ephemeral in the works of man. Piper is the more mystic; Thon the more definite in color, with trends ranging from Ryder to Vlaminck. Both paint with intense feeling in minor key, and with an undercurrent of sadness.

At the Dubin Galleries a solo exhibition by Sonia Gechtoff, young Philadelphia artist, points up the poignant reactions of the painter to the underprivileged—wistful slum children, hard working families, a brawny father with

[Continued on page 28]

Art in Chicago

By C. J. Bulliet

CHICAGO: Rudolph Ingerle's *Moonlight in the Smokies*, on view at the Chicago Galleries Association, exerts on the visitor something of the awe of a cathedral. For it is the center of a memorial show for the veteran artist who died Oct. 20 after passing, by a year, his three-score-and-ten, one of the kindest and most competent of Chicago painters.

In the art wars of Chicago that began with the Armory show of 1913 and are not yet finished, Ingerle kept his temper under severest provocations. Though he took active part in the wars as president of the Chicago Society of Artists, elected in 1921 at the height of the controversy with the on-coming radicals, he retained a judicious, droll balance when everybody about him became angry and excited.

A visit to the memorial at the Chicago Galleries is almost like sensing a living, if ghostly presence. Ingerle came to be known as "Master of the Smokies," from his almost annual retreat for a few weeks to the Great Smoky Mountains of North Carolina. There, along with numerous landscapes, he painted *Aunt Winchester*, *Matriarch of the Smokies*, proud possession now of a village museum at Ranger Station in the mountains. *Aunt Winchester* isn't in the memorial show in Chicago, which has been assembled from the pictures Ingerle owned at the time of his death.

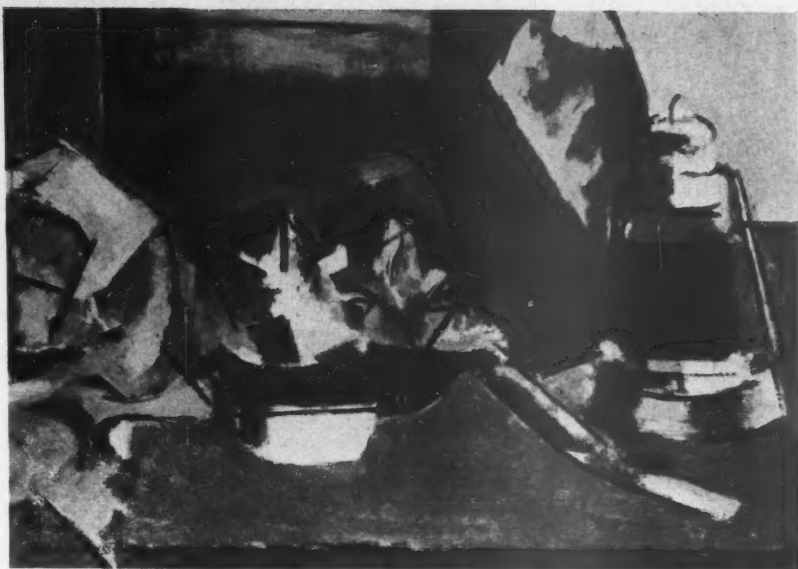
Mrs. Ingerle and Rudolph's old friend, Harry Engle, director of the Chicago Galleries Association, selected 17 major canvases to constitute the memorial show. They are pretty thoroughly representative of the various phases of Ingerle's work, as revealed through the last third of a century in frequent exhibitions at the Chicago Galleries and in the Art Institute's various Chicago and all-American shows.

Ingerle was born April 14, 1879, in the mountains of Moravia, later to become a part of Czechoslovakia. He came to America at the age of 12, with love of the mountains ingrained in him. Before he adopted the Carolina Smokies as his painting domain, he pioneered with his friend Harry Engle in Brown County, Indiana, later to become, principally through the painting zeal of T. C. Steele, one of the most widely known art centers of America.

After exhausting, for his purposes, Brown County, Ingerle transferred his allegiance to the Ozarks, helping found and establish the "school of Ozark painters," which, like the Brown County school, still flourishes.

It was next he went to the Carolina Smokies, and they held his allegiance permanently. Ingerle was instrumental in persuading the United States Government to set aside the Smokies as a national park.

Studies by Ingerle for some of his big pictures are a delightful revelation in the memorial show at Harry Engle's. These are little oil paintings on boards about a foot long and eight inches high. Instead of being rough sketches, they are finished pictures, done in the open air, on the spot, remarkably colorful, subtle and luminous. He never would exhibit them, regarding them as studies.



JOE SUMMERFORD: *Lantern*. First prize and purchase, Corcoran

Corcoran Regional Reflects U. S. Trends

WASHINGTON, D. C.: Now in its fifth year, the Corcoran Gallery's annual exhibition for local Washington and vicinity artists has grown to a major exhibition with 354 items included this year. The show, current to March 4, was selected by Adelyn D. Breeskin, director of the Baltimore Museum, and David Smith, upstate New York sculptor, who winnowed it severely down from 1,238 paintings, prints, sculptures and ceramics submitted.

Shortly after the opening of the exhibition and announcement of the prizes, Corcoran Director Hermann W. Williams, Jr., announced the purchase of three oils, one watercolor and a sculpture from the exhibition, made possible with funds contributed by a group of 14 Washington business firms, including stores and newspapers. The purchases are:

Oils: *Lantern* by Joe Summerford; *Fish* by Marjorie Deo; and *Studio Wall* by Alexius Jerome Burgess. Watercolors: *Faraway* by Alfred McAdams. Sculpture: *Head No. 1* by Frank Yee.

All five of the purchases were among the prizewinners. Joe Summerford's *Lantern* won this year's first oil prize and the Marjorie Deo took an oil honorable mention. The Alfred McAdams watercolor won second prize in that division; and the Frank Yee *Head No. 1* took an honorable mention in the sculpture division. A complete roster of all prizes is included in this issue on page 24.

A lively show and well staged, particularly in the display of small sculptures, the Washington local presents in condensed form about the same range of realism-through-abstraction that is found in the recent big national exhibitions. It indicates again that the aesthetic trends of today are fairly uniform, whatever region of the country is sampled. The first prize by Joe Summerford is a semi-abstraction to about the same degree as the Karl Knath's first prize at the recent Metropolitan Museum all-U.S. show. It is also in a similar color key of lavenders. Therese

M. Schwartz' second prize oil *Times Square* and Vern Smith's astonishingly evocative *Owls* are in the modern idiom, the latter falling perhaps into the category of symbolic realism.

This reviewer found himself in almost complete agreement on the prize awards, and particularly in the honorable mentions made in oil, and in the sculptures and watercolor prizes. Among the non-prizewinners were many works worthy of mention. Referring to catalogue notations, the following artists seemed to be exceptionally well represented in the oil section: Mimi du Bois Bolton; Martha Beasley; Kathleen Bruskin; Cora Lee Campbell, John Collins, Richard W. Dempsey, and Sari Winick. In the watercolor and tempera section were interesting paintings by Lee Atkyns, Helen C. Boodman, Grace Gorlitz, Richard Lahey, Isabel Mahaffie, M. K. Sater and Ellen Williams.

Visited by more than 10,000 in its first two weeks, the exhibition, when seen on the Sunday afternoon following its opening, was crowded with especially large numbers of family groups, children included. Evidently art is becoming a family matter in the environs of Washington, D. C.

—PAUL BIRD.

War Registration of Art Proposed

Compulsory registration of valuable, privately owned art as a security measure in the event of war has been proposed by the New York painter Elsa de Brun. In a letter to her congressman, Miss de Brun urged that federal funds be allocated for a confidential census, so that in case of a wanton attack the search and recovery of art objects would not be haphazard.

According to James J. Rorimer of the Metropolitan Museum, quoted in The New York Times, registration was tried in Europe but art owners would not cooperate. Doubting the efficiency of such a move, he added that "private individuals have always taken better care of their property than public institutions."



ELLA LILLIE: *Boundary Dispute*. Kennedy

Imaginative Approach Marks Print Annual

By Margaret Breuning

THE 35TH ANNUAL exhibition of American Etchers, Gravers, Lithographers and Woodcutters, current at Kennedy Galleries in New York to February 28, by its title suggests the wide variety of this showing but not its high standard of excellence. Its scope includes nearly 300 works from 31 states, the District of Columbia, Hawaii and France. A complete list of prizes may be found on page 24.

Two aspects are noticeable. One is that lithographs, often predominating in graphic shows, are here in the minority; the other is the marked revival of wood engraving so long a neglected medium. Here it appears, not as in its early period as serving for illustrations, but as an artistic end in itself.

Imaginative approach and not subject matter is emphasized in the majority of papers. A few might be cited, although many more deserve mention both for arresting conceptions and for technical powers that make them convincing. The etching *Liberty* by Alexander Alexandrakis symbolizes its subject by two loosed horses, madly racing across the picture area. Notable, too are Louis Lozowick's incredible seizure of a nebulous world above us in his lithograph *Sky Overcast*; the sweeping pageant of the sky in *Trade Winds*, a wood engraving by Warren Mack; the amusing conceit of the enclosed figure in the woodcut *The Hoop* by Leona Pierce; and the lithograph *Fence Movements* by Arthur Flory, with sharp contrast of white and black pickets on a snowy area. Also, the tenuous play of light and shadow in M. Frank Ehmann's lithograph *Shadow Fingers*; the blaze of light enveloping the aerial figure in *Circus Thrill*, a lithograph by Lily Jurin; the looped nets concealing and revealing two figures in Emil Weddige's *Red Nets*, a colored lithograph.

Among the landscapes and coastal papers distinguished by tonal richness and patterns of radiance are Dorothy Duggan's lithograph *Landscape with*

Trees; Alice P. Schaefer's wood engraving *Barns on Hilltop*; Philip Kappel's *Winter Tracery* and H. A. Webster's *Road to Barrail*, both etchings; Leon Pescheret's *The Big Barn*, a soft ground etching; Clare Leighton's wood engraving *Tobacco*; and *Boundary Dispute*, a lithograph by Ella Fillmore Lillie.

Other landscapes that call for citation are Thomas Nason's etching-engraving *Eight Mile River*, with its delicacy of line somehow achieving a sense of flowing earth masses; John Taylor Arms' etching *Spanish Profile*, the intricacy of detail of the cathedral façade subdued to design; *March Thaw*, a drypoint by N. P. Steinberg; and Viola B. Wrigley's lithograph.

Admirable figure pieces include *Study*, an aquatint nude by Robert Massey; *Woman of Aram*, a starkly powerful wood engraving by Edgar Imler; Eugene Higgins' *Return*, a poignant drypoint and etching; Agate Veeber's effective drypoint *Head*. Also outstanding in this category is the impact of the unusual composition of dark horse and rider in Theodore Brenson's lithograph *Horseman*; *Lot's Wife*, a linotype by Hilda Katz; and Robert von Neuman's lithograph *Supper on the Boat*.

Among the engaging animal and bird papers are outstanding works by Riva Helfond, Janet E. Turner, Peter Lipman-Wulf, Dorothy Lubell Feigin, and Marian Herbert.

Some excellent abstractions, non-objectives and semi-abstractions lend interest to the showing. Prints by George A. Russell, Karl Schrag, June Wayne, J. Jay McVicker, George New, Ralph Fabri, Vera Andrus, Carroll Thayer Berry, and Ary Stillman—in different mediums and technically brilliant—are outstanding examples of a phase of contemporary work.

Although space forbids comment on the miniature exhibition, it makes impression for the virtuosity that executes breadth of design in restricted space.

Architect F. L. Wright

A COMPREHENSIVE exhibition of the architecture of Frank Lloyd Wright, the first such showing in this country, is on view at Gimbel Brothers, Philadelphia, until February 25. The show was assembled by the department store at the request of the City of Florence, Italy, where it will be sent shortly for installation in the huge Palazzo Strozzi. Following this showing, the display will travel to Zurich, London, Paris, Munich, Bombay and Stockholm.

Comprising photographs, models, drawings and a section of a full-scale house, the display includes many works by the veteran modernist seen for the first time. Today at the age of 82, Wright has approximately 130 building projects underway in the U.S.

Examples included in the show range from a single family home to an entire city, Broadacres, designed as a "decentralized city" in 1934. Specific projects include the Guggenheim Museum, a new theatre for Hartford, development of the Golden Triangle in Pittsburgh, the Huntington Hartford Sports Club and various skyscrapers.

"The Wright approach to architecture," states Gimbels, "is that of a philosopher rather than a mere practitioner: a matter of creed, not of blueprints and specifications. Technical ways and means of accomplishing an objective he puts last in his list of important considerations. First comes a sense of the ground on which a building is to be erected, with feeling for its organic features and possible growth. Next comes a sense of shelter, of materials, of space, of proportion and of order. A man in his home, Wright believes, must feel at ease. His living space must never be cluttered, and his equipment for living must be in scale with himself. That scale, according to the Wright concept, is based on a man six foot two inches tall."

Print Club 25-Year Mark

Some 60 printmakers are represented in the 25th Annual Exhibition of Wood Engraving, Woodcuts and Block Prints, sponsored by the Philadelphia Print Club and on view there to February 23. This year, of 248 entries, 68 were accepted for exhibition by a jury comprising Martha Dickinson of the Weyhe Gallery's print department, Samuel Maitin, instructor in graphics at the Philadelphia Museum School, and Leona Pierce, New York artist.

Top honors in the show—the Eugenia F. Atwood Prize—went to Chicago artist Misch Kohn for his wood engraving *Glass Blower*. The Mildred Boericke Prize went to Antonio Frascioni, Uruguayan printmaker, for his woodcut *Aquarium*. Honorable mentions went to Merrill V. Ames for *Debris*, a woodcut; to Edward I. Colker for his woodcut *Figures*; to Richard G. Fish for *And All the Lobsters Were Caught*, a linocut; and to Hildegard Haas for her woodcut *Mist and Mountains*.

A national cross-section, the show represents artists from New York to California, and includes little-known local artists as well as artists of national reputation, among them Boris Margo, Joseph Meert, Louis Schanker, and Clare Leighton.

Art That Is 'Innocent But Not Sweet'

"FIGUREHEAD and Weather Vane" is the title of a large exhibition of 18th- and early 19th-century American folk sculpture and painting on display at the Akron Art Institute through March 4. For the most part, the artists represented in the show are unknown, but their creative output—sculpture in cast iron, copper and wood; paintings in watercolor, oil and on velvet—makes up a body of art which, the gallery notes, is "innocent but not sweet, stylized but strongly individual."

Along with the folk art, the Institute is offering a companion show of somewhat similar work by Henry Church (1836-1908), a self-taught artist of the region, "blacksmith by trade, spiritualist by conviction, and artist by virtue of inner need."

Church lived and died in the little town of Chagrin Falls some 30 miles north of Akron. According to the Institute he "was a leading figure in his community, in spite of a strongly individual cast of mind. . . . Needing a harp to satisfy musical requirements, he built one and decorated it lavishly. He carved his own tombstone, a great stone lion lying down with a lamb, and fought a protracted battle with the village authorities before he was finally able to place it in the cemetery to await him. His direct approach to carving in stone, work in cast iron, and to painting was uninhibited by contact with professional art and artists."

"Church has had some recognition previous to the present exhibition. Two of his paintings were included in an exhibition at the Museum of Modern Art, and a short history of his life and an evaluation of his art appeared in 'They Taught Themselves,' by Sidney Janis."

"Although Henry Church did some small pieces, he liked best to work big. A cast iron greyhound, six feet long, crouches on a thin iron shield. The greyhound is male, but the artist has placed two tiny greyhounds between the front paws. The self-taught artist is less affected by the conventions of his age than his sophisticated contemporary."

HENRY CHURCH: *Angel of Night*



But in the sculpture in stone Henry Church has managed to combine directness of feeling with a quality that is essentially Victorian. A group of stone *Owls* reflect a personality that was able to force Victorian naturalism into the artist's own meaningful and organized distortions. Church went to a taxidermist to get glass eyes for his animal and bird figures, achieving successfully by this device a quality of animalism which would not have been acceptable to the sophisticated sculptor.

"The exhibition contains one outstanding painting, a large still-life with fruit, which, in color and in subtlety of pattern, would reflect credit on a contemporary artist."

"One work by Henry Church has long been in the public domain, and is well known to people in the Cleveland-Akron area. Church spent two years carving a bas-relief into the side of a great rock that lies beside the Chagrin river, a few miles from his home. The rock stands on land now owned by the Cleveland Metropolitan Park Board, and the carving has become a point of interest in the park. In the carving, a female nude is encircled by a great snake, and to Church this represented the rape of the Indian tribes by the white man. To the public it is known as Squaw Rock. This and several pieces too large to transport are represented by photos."

Va.-N.C. Regional at Norfolk

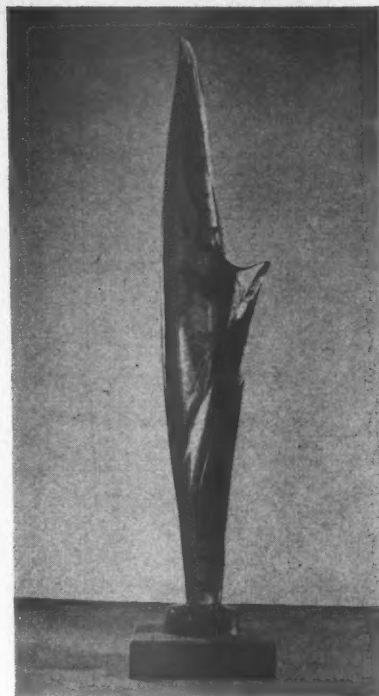
The 1951 Annual of the Irene Leache Memorial—a show which is open to artists born or educated in Virginia or North Carolina, or who have lived in either state for a period of five years—is current through February at Norfolk's Museum of Arts and Sciences.

This year, according to the Norfolk Virginian-Pilot, the award system of the show has been changed. Instead of presenting cash prizes for the best oil and watercolor in the show, the jury picked 10 pictures—eight oils and two watercolors, representing artists of 10 different communities—and one or more of these winners may be purchased for the museum's permanent collection. All winners are listed on page 24.

Out of 229 entries to the annual, 80 were accepted by the jury which comprised Julian Binford, instructor at Mary Washington College, Fredericksburg; Johan Wolfgang Behl, sculptor and instructor at the Richmond Professional Institute; and Herman Maril, assistant professor of fine arts at the University of Maryland.

Virginia Artists to Judge Jury

The Virginia Artists' 13th annual, open to present and former residents of the state, will be held April 28 to June 3 at the Virginia Museum of Fine Arts, Richmond. This year's show in all media will be juried by two artists, Stuart Davis and Peppino Mangravite, and Corcoran Gallery Director Hermann W. Williams, Jr. A two-man show of work by Davis and Mangravite will be held at the museum to March 18 to afford Virginia artists opportunity "to study the philosophy of the two practicing painters on the jury," according to Leslie Cheek, Jr., Virginia's director.



LEO AMINO: *Snake Plant No. 1*

Plastics in the Plastic Arts

An exhibition illustrating how plastics are being used in the fine arts and in industry is being held through March 4 at the Columbus Gallery of Fine Arts, Columbus, Ohio. Titled "Designed in Plastic," it is one of the largest and most comprehensive displays of the contemporary uses of plastics to be shown in the United States, and is being sponsored by the Beaux Arts Club of Columbus.

The show has been planned to demonstrate that an increased appreciation of everyday life can result from a conscious regard for both function and beauty in interior design and purchase of household objects. Exhibits chosen to make this point include plastics used in transportation, objects for the home and office, sport and medical equipment, wearing apparel and many other fields of living.

In addition, works by such sculptors as Leo Amino show how the medium is utilized in the fine arts.

Van Gogh in Houston

Twenty-two paintings and drawings by Vincent Van Gogh are being exhibited in the south for the first time through February 25 at the Contemporary Arts Museum, Houston, Texas.

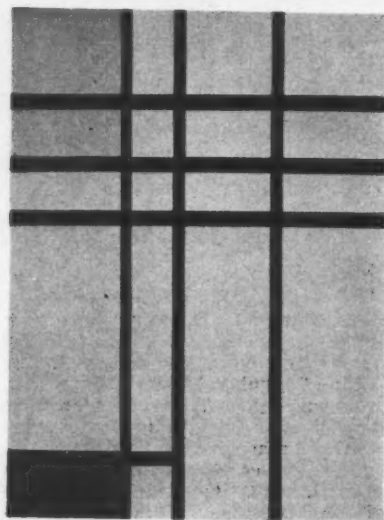
Four of the works have not been exhibited previously in the United States. These include a pen and crayon drawing of *The Potato Eaters*, and a pencil, ink and charcoal drawing, *Le Moulin de la Galette*.

Another work new to the United States is a still-life of oranges, lemons and gloves. The painting, lent by a collector in Holland, is from Van Gogh's Arles period.

Among the well-known paintings to be shown will be *Mme. Roulin and Her Baby*, *La Berceuse*, *L'Arlesienne*, *Portrait of Dr. Gachet*, *House at Auvers*, and the Metropolitan's *Sunflowers*.

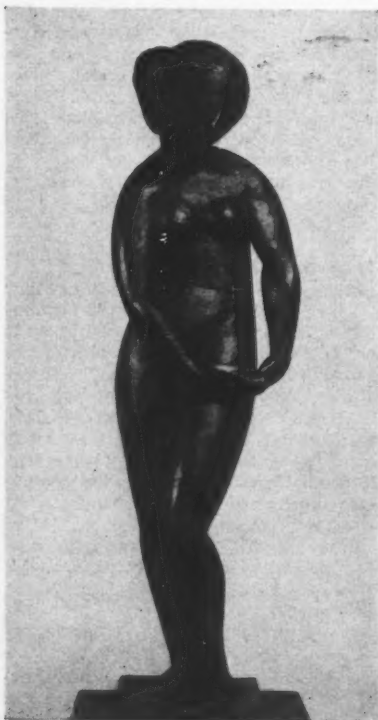


NICHOLSON: *Still-Life*. Durlacher



MONDRIAN: *Composition*. Janis

DE LA FRESNAYE: *Large Nude*. Knoedler



Nicholson's Search for Relationships

In his new drawings and paintings, Ben Nicholson continues analysis of the object, the reduction of nature to formal components—continues also the artist's search for ideal relationships of these components.

Consideration of the paintings in conjunction with the drawings is instructive. In the line drawings, shapes and rhythms are still largely those of nature; abstraction is just begun.

The paintings are on a variety of surfaces, often suggesting fresco, and are under glass. Goblets, tables, jugs, a distant range of hills—such things are outlined in pencil over flat patches or geometrical areas of subtle color. Delicate stains of ochreous gray, umber or sienna are applied, sometimes smoothly, more often in a way that suggests the distempered, peeling sur-

faces of old walls soaked by days of rain, an effect Nicholson sometimes heightens by delicately scoring or chipping his surfaces.

In some paintings subjects are clearly recognizable; in others they serve as briefly stated themes for linear improvisations.

This essentially classic art stems from cubism. Because of Nicholson's concern with exact relationships among circles, semicircles, lines, ovals and squares, he has been linked to the de Stijl movement. But in his interest in the concrete objects of nature, and in his use of fine line over delicately luminous color, he is closer today to certain aspects of Paul Klee. It is cubism plus a touch of Klee, but mostly it is the work of Nicholson, himself. (Durlacher, to Feb. 24.)—JAMES FITZSIMMONS.

Invention Within Mondrian's Discipline

In 1931, Piet Mondrian wrote in *Cahiers D'Art*: "To go forward uninterruptedly, with one's eyes fixed on a distant goal—that is precisely what we must do." That—as is evidenced by the Mondrian show current at the Sidney Janis Gallery to March 17—is precisely what he did. With remarkable singleness of purpose, he proceeded along a direct route, stripping down his art bit by bit till he succeeded in making it something clean, "pure," essential.

Today, in the household sense, Mondrian stands for classicism. What this show makes plain, however, is that Mondrian arrived at the classic moment in an inexorably logical way. The progression here begins with the artist's fauve *Blue Tree* of 1909. The tree, subject of three years' experimentation, is at first spread-boughed, brilliant red and blue. In Mondrian's cubist period it is divested of color. Later it loses tree form, becomes a suggestion of a tree, a composition in limb rhythms, perhaps not a tree but an idea of a tree.

By 1913, subject is dropped; then in 1915, color is scrapped in the linear

discipline of a black and white "plus & minus" composition. Color returns in 1917—subdued primaries, floating color squares which are physically detached, psychically related.

The early classic period, beginning in 1918, eases up to allow for the inclusion of soft grays; but by 1926 Mondrian evolves the classic idiom which today stands for Mondrian. In *Cahiers D'Art* he explained: "To express free rhythm it is necessary to use means as simple as the straight line and primary color. And the relationship of position—the rectangular relationship—is indispensable for expressing the immutable in opposition to the variable relationships of dimension."

The real theme of this show is Mondrian's doggedness. But his inventiveness within the limits of his stringent discipline is a persistent motif. No cramped aesthetic, neoplasticism in Mondrian's hands allowed for the bustling "freedom" of *New York* as well as the stark simplicity of *Composition Black & White*.

—BELLE KRASNE.

Cubism as a Decorative Formula

CONTRIBUTING much to the understanding of a much misunderstood artist, the Roger de La Fresnaye show which is current at Knoedler's through February 24, spotlights the artist's little-known sculpture, although the bulk of the show is made up of drawings and watercolors, with just a few paintings included for good measure.

In this country, Fresnaye has been one of the most neglected of the moderns, perhaps because he was a follower rather than a leader, perhaps because of his peculiarly French qualities—taste, a sense of the appropriate, a feeling for the classic.

Less concerned with color than with form and volume, Fresnaye was nevertheless influenced by Gauguin. But even in his dull-toned, flatly painted, Gauguinesque *Eve* of 1909-10, it is a feeling for volume which counts. *Eve* also points up the artist's predilection for curves and spheres, a predilection which he expressed with considerable verve in *Alice with a Large Hat*. In sculpture, this liking for curves and volumes made the influence of Maillol natural. Cer-

tainly the small and large bronze nudes in the show prove how much at home Fresnaye was with Maillol's simple, classic forms, his compactness and gentle grace.

When cubism came along, Fresnaye made his compromise with it. The theories meant little to him; tradition meant much. He said: "Everyone is subject to influences. Those who follow in the footsteps of others are imitators, those who start something new are imitators insofar as they are modifying something that has gone before." He himself was too perceptive to ignore current "modifications" of tradition.

Fresnaye saw in cubism a decorative formula, one which he applied with a creditable amount of taste. If his work seems less than profound, it is almost always handsome. Painting has rarely been more attractive than it is in the patterns of planes and volumes, the ornamental curves and billows of *Land-scape*, *Hautville* (1922), of gouaches like *Still-Life with a Cavase*, *The Grooms*, and *Blond Man*, or of the sculptural *Sailor*.—BELLE KRASNE.

'Pure, Passionless'

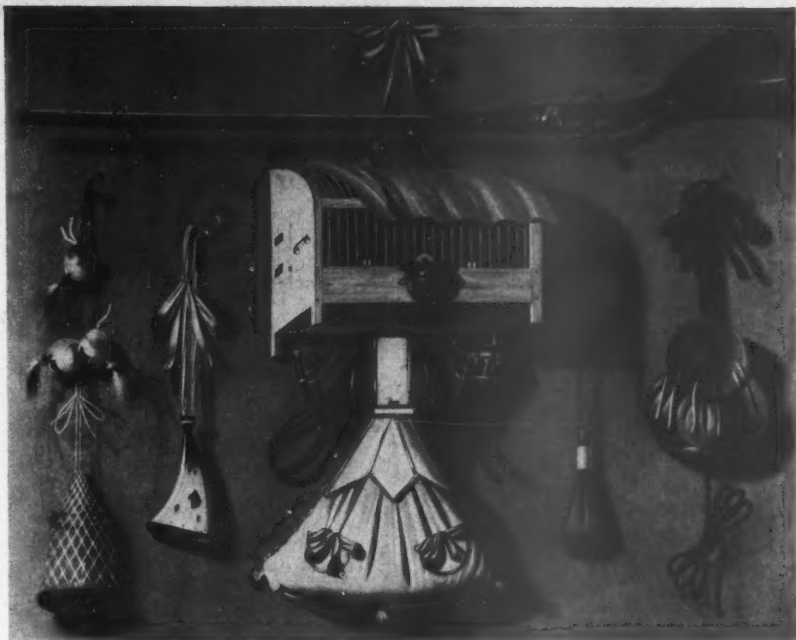
AN EXHIBITION of sculpture, drawings and lithographs by Aristide Maillol, current at Buchholz Gallery in New York to March 3, is the first large showing of his work in this city since 1944. For 18 years Maillol struggled unrewardingly at designing tapestry and painting pictures until, finally turning to sculpture, he found the real channel for his creative powers. If his work may be termed classical, it is not because it harks back to the heroic figures of Greek art, but because it is formal in its ordering, balancing perfectly the thing to be said with the means of expressing it.

All sincere work reflects the artist himself. No dexterity of handling can achieve more than the mind that directs it. Through his sculpture, Maillol speaks with no trace of the influences of other artists. He has availed himself of form to express the formless, the intangible, inner life of human beings, imposing rhythmic ideas on un-rhythmic material. The simplicity and majesty of his figures result from their architectural soundness, their equilibrium of masses, their fluidity and continuity of plastic lines. Baudelaire said that all sculpture gives to everything human something of the eternal. This quality makes itself felt in Maillol's pure, passionless sculptures—monumental, whether on a large or small scale.

His interest in materials led him to experiment with substances of terra cotta and to manufacture the paper for his drawings and prints. These drawings are pre-eminently those of a sculptor, revealing tension of masses, relations of volumes, the suggestive and harmonious contours of bodily forms. It is scarcely necessary to comment upon especial items of this showing, for Maillol's work is familiar and appreciated through its inclusion in public collections. This showing re-affirms that the artist has been the greatest influence on sculpture since the Renaissance and emphasizes the prodigious debt that succeeding art owes to him.

—MARGARET BREUNING.

MAILLOL: *Night*. Buchholz



JOHANNES LEEMANS: *Hunting Objects*. Koetser

Masters of Many Periods, Provenances

AN EXHIBITION of old master paintings—at the Koetser Gallery in New York to March 17—is drawn from many periods and differing provenances. One of the most striking items is Giuseppe Arcimboldo's 16th-century *Portrait Symbolical of Winter*, the head formed from a gnarled tree issuing from a fold of matting. Sprouting twigs and leaves serve for hair, a fungus for mouth. It is somewhat similar in conception to the same artist's allegorical representation of *Summer* which was included in the Modern Museum's 1936 exhibition of fantastic art.

A big canvas, *The Stag Hunt* by Philip Wouwerman, is executed with spirited brushwork in sparkling hues alternating with passages of cool, clear color. In composition it rather falls apart, its interest lying in the group of lively figures, rather than in the landscape background. It is a reminder

of how slowly the appreciation of landscape without figures came in 17th-century Dutch art. An actually tremendous painting, *The Witches Brew* by the Italian Pier Leone Ghezzi, is an assemblage of imps, witches, and ominous symbols with a focal glowing fire. It is admirably painted.

In contrast to these lively works are Emanuel de Witte's formal architectural *Church Interior*, appealing through its delicate half-tones, foiled by vivid whites and notes of black, and Johannes Leemans' precision of decorative detail in *Hunting Objects*. Among the French pictures, one of Corneille de Lyon's exquisite miniature portraits is outstanding, incisively characterized, but warmed by beauty of color. Other names not to be omitted from the roster are David Teniers, Domenico Tiepolo, Matteo di Giovanni, Van Dyck, and Rubens.—MARGARET BREUNING.

Miniature Annual on High Average

THE FIFTY-FIRST annual exhibition of The American Society of Miniature Painters reminds one that the problems of the miniaturists are those of all portrait painters—seizing likeness, skillful arrangement of sitter, effective color pattern. Yet, because the miniature artist works on so restricted a range, concentration of design is of especial importance.

The high average of work in this showing makes special comment rather invidious. Yet having an unreasoning bias for the small miniature, this type of work made particular appeal. The blonde child, *Nancy*, with her cat, by Ruth S. McLean; the animation of *Geoffrey*, by Alma Hirsig Bliss; the unconscious charm of pose of *Elizabeth Buckner*, by Cornelia Hildebrandt, and the vivacity of the small portrait, *Timothy* by Glenora Richards were noted.

Yet beauties of textures, and accomplished brushwork, as well as fine char-

acterization mark many other works, such as: *Self-Portrait* by Gertrude C. Orde (honorable mention); the two miniatures, by Malthe M. Hasselriis, of *Mrs. George Beyer, Jr.* and *Miss Grace Neilson*; the contrast of the ruddy face and white hair in *My Old Professor*, by Alexandrina Harris. The breadth and completeness of the colorful, little landscape, *Summer Sea*, by Jerry Quier (honorable mention), is an outstanding item. The *Levantia White Memorial*, carrying a prize of \$100, was awarded to John Lear for his miniature *Mac*. (Portraits, to Feb. 20.)

—MARGARET BREUNING.

Negro Artists in Joint Exhibition

In commemoration of Negro History Week, an exhibition of paintings, sculpture, and graphics by Negro artists, will be held through this month at the Schomburg Library, 104 West 136th Street, New York City.

FIFTY-SEVENTH STREET IN REVIEW

Melville Price

Two kinds of non-objective expression dominate the recent oil painting of Melville Price. One is organized on two visual levels so that arrangements of large, overlapping geometric shapes part, leaving spaces on the canvas through which small patterns of color and line are visible. Because of the tension created between the bright and busy small areas and the large and more clearly defined rounded forms, the canvas is given a nebulous space that seems to reach far into the distance. The other kind can be illustrated by a painting in which color is the determining factor. Here the same large forms have been flattened and become the bones holding together melting greys and pinks that are accented by spots of red and orange.

Price's gouaches show the freedom with which he creates the abstract forms that make up his larger works. In most of them the lines and shapes are animated, rushing over and through the canvas yet achieving a unity. (Hugo Bodley, to Mar. 3.)—M. C.

Weldon Kees

Kees, abstract expressionist, who has recently forsaken New York for San Francisco, shows paintings which fall into three distinct groups.

Coming first chronologically, there are paintings in which a few scattered wisps of black line seem to cut through expanses of light grey or delicately chalky color, rather like twigs or threads rising to the surface of a pond.

A second group, of which *The Delta* is typical, consists of canvases covered from edge to edge with tattered webs of iron grey over dense black. In these the effect is rather like looking at the night through a thicket of interweaving bones or branches.

Lastly come the paintings called *Raffles*, in which large irregularly shaped areas of strong color are set about on fields of pale greyed or umbrageous color among occasional black scratches.

All three groups are perhaps akin to musical variations upon set themes. As such, this reviewer felt they were rather uncomplex. (Peridot, to Feb. 24.)—J. F.

George L. K. Morris

The Renaissance convention of three-dimensional linear space, with its receding planes and its transformation of square checker patterns into diaper checker patterns, is the theme to which George L. K. Morris has devoted most of his recent paintings. Several of the oils, done in simple colors and a geometric patchwork, suggest looking down long corridors and walls lined with marquetry, or looking down deep mosaic-lined shafts, with the center of the canvas suggesting far distance. The artist at the same time freely introduces other forms that cut and intercept the planes of distance at arbitrary and often decoratively determined points.

In other pictures, the interest in linear recession gives way to one-plane compositions in which the interest is stripped down to a pattern of often

uniform, evenly dispersed abstract shapes and colors that carry a certain logic in composition with poetic overtones of color. Such a canvas is *Nocturnal Convergence*, distinguished for its clean and rather rigid form, and definitely haunting color. Of the former group, most typical and the most ambitious is the large *Recessional*, done in the French tricolors. (Downtown, to Feb. 17.)—P. B.

John Atherton

Paintings by John Atherton mark the divergence that has been gaining in his work from the early canvases with their power of lending mysterious undertones to ordinary subjects, usually enveloped in tenebrous light and shadow. The present showing is carried out in a higher range of palette, while even the abstractions and semi-abstractions possess an explicitness of detail. Fantasy in arrangement alone relieves the objective assertiveness of such paintings as *Candelabra*, or the witty *Three Tubs*.

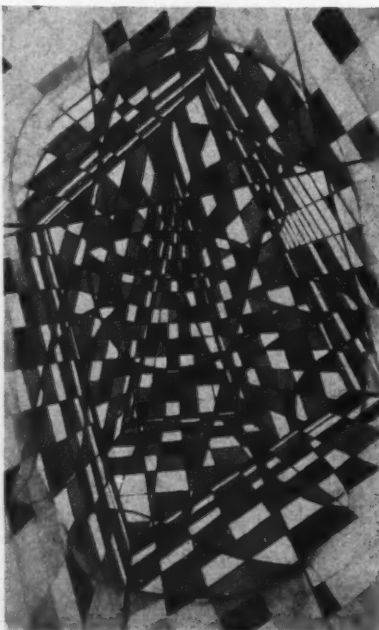
Something of the suggested magic of his previous work is captured in *Gravel Pit-Moonlight*, in which the folds of pale strata take on unreality, or in the illusory effect of the ponderous piling up of rocky shapes in *The Big Island*, under the magic of streaming radiance.

In general, however, the work consists of a complication of ably-considered planes, impinging on one another, whether as an end in themselves or as background to a theme. The effect is decorative, the craftsmanship assured, but the designs seem involved. (AAA, to Mar. 3.)—M. B.

William Baziotes

There seems to be no limit to the excitement Baziotes can evoke with color. This romantic non-objectivist weaves a wonderful dream fabric. He paints amorphous forms, nocturnal animals, in a mottled, Impressionist manner. He composes with color rather

MORRIS: *Scenes in Depth*. Downtown



than with form. He is currently working in very close values, using little or no black, juxtaposing blue and grey, or pale Easter egg yellows and greens, or intense blues, greens and violets. For the most part, he uses color diffusely, but in some of these new canvases he inserts a crisp-edged, flatly painted figure against a blurred passage to create startling advancing and receding effects.

Baziotes' drifting areas of color create a mood of reverie. His technique—suggestive, vague, vaporous, miasmal—underscores his themes—*Moon Dream*, *Indolence*, *Somnambulist*.

A couple of these new paintings are perhaps too sweetly colored or too sprawling. But Baziotes flirts with trouble only part of the time; the rest of the time he turns out work as spell-binding as *The Jungle*. Here, an electric blue snake, flatly painted, cuts a slithering figure against a marshy area of luminous green, beating back into place a cyclopean lavender creature which otherwise might jump right out of the painting. (Kootz, to Mar. 3.)

—B. K.

Fritz Glarner

A couple of weeks ago, at the Museum of Modern Art's symposium on abstraction, someone in the audience asked Fritz Glarner what his relationship to Mondrian was. Glarner answered "He was my friend," paused just for a moment, then added "and he was my master."

The candor and integrity of Glarner's reply are evident in his current show. It is a small show, consisting of a few sketches and some seven "relational paintings," four of them tondos. It is the show of a dedicated artist.

Glarner's show traces the development of, as he calls it, "the slight slant over 20 years." The Mondrian discipline is the basis of this work, but Glarner has modified the master's idiom, fashioning it into something independently valid. He limits colors to primaries and greys. But for Mondrian's static, classic-period rectangles, he substitutes trapezoidal figures, slivers with slight-tapers. Areas are fitted together compactly, but stasis gives way to restlessness and oscillation.

In the tondos, truncated wedges are packed as neatly as sections of cheese in a round box, yet a calculated imbalance in the complex composition makes for a dynamism which reflects the tempo of our time, a tempo which caught up Mondrian himself toward the end of his life. (Rose Fried, to Feb. 24.)—B. K.

Charles Culver

Charles Culver's watercolors *Stone Series*, are based on his observation of stones picked up along the shores of Michigan lakes. If he has not found "sermons in stones," he has in his own words, "discovered a new world not like our own . . . birds, beasts and reptiles of species heretofore unknown and unclassified." His paintings are imaginative interpretations of the patterns and imbedded fossils of his findings, creating an eerie world of strange creatures that suggest their struggling up from primordial beginnings.

The resulting fantasia is supported by skillful color patterns and striking contrasts of mass and linear outline. *Red*

Earth Creatures with Deer, scattered forms in spatial depth, might well be a cave painting from the walls of Altamira. In *Cascade of Black Creatures*, anomalous shapes fall in disjointed rhythms on some spongy, white substance, that even retains the prints of their tiny feet.

The vividness of the artist's evocations results from the clarity and decisiveness of his abstract designs, and his subtle planes of color. His fecundity of invention brings a sense of conviction that this array of imaginary fauna might well have existed. (Macbeth, to March 3.)—M. B.

Pham Thuc Chuong

Watercolors on silk by the French Indo-Chinese artist Pham Thuc Chuong display a talent that has been formed by both East and West influences. Chuong remains, however, essentially Eastern in his outlook, in type of subject matter, and in his medium, but to that he has added the linear perspective learned in Paris and, more recently, a contemporary western feeling for abstraction.

A familiar exhibitor in Paris, Rome and other European capitals, the 35-year-old, Saigon-born artist is having his first New York showing.

Sensitive, delicate, with a fine Oriental feeling for the poetry of an occasion, whether it is a mountain scene in Indo-China, a village festival, or two lovers at a foot bridge, Chuong is always subtle, even in his moments of emphasis, as in *Vie Contemplative*, with its rich blacks. A Redonish feeling, completely native to Chuong, comes through in *Danse A la Lanterne*; his sense of drawing is evident in *Après le Bain*; and his Oriental restraint in the more abstract *Abundance*. (Asia Inst., to Feb. 26.)—P. B.

Four Primitives

Like all primitives, Eve, Bombois, Bauchant and Vivin are more concerned with what they paint than with how they paint. Technically limited, they paint naively, but always with a devotion to subject which carries through to the least detail and allows for no alteration. In Vivin's *La Noce* not a cobblestone is missing in the street. In Bombois' *Le Vase de Fleurs aux Des*, each petal gets loving delineation.

For those who prefer to think that there is such a thing as absolute reality, primitives supply a good answer. Passionately devoted to reality, they nevertheless see it in separate ways. Eve starts out as the most gifted and comes through as the most sophisticated. Bauchant is soberest, fond of dull colors, awed by the mysteries of life. Bombois is entranced by the cheer and color of flowers and circus scenes. And Vivin, enchanted by the complexities of Paris streets, gives us a lesson in impartiality and patience by making the bandage-like coilings of the dome of Sacré Coeur as important as bricks, cobblestones, and Parisians themselves. (Perls, to Feb. 28.)—B. K.

Bernard Buffet

A second New York show for Bernard Buffet finds this young Parisian more relaxed in subject if not in style. This year he supplements stark, linear still-lives with landscapes and figures.

It is hard to conceive of a more



BERNARD BUFFET: *Paysage du Vaucluse*. Kleemann

ascetic approach to painting than Buffet's, which seems to represent the ultimate in self-denial. If there is joy in this artist's life, there is none in his work. As arresting as it is terrifying, his personal linear style is comparable to Giacometti's, the difference being that Buffet is more positively desperate, more intensely tragic, while Giacometti is more the poet-lyricist.

Most artists prefer to paint the female nude—for soft forms, curves, or delicate flesh tones. Buffet prefers the male nude. When he chooses a female subject he removes temptation by dressing her mannishly. He angularizes, rigidifies, reduces colors to the palest non-human tints—blues, yellows, greens, mauve—or eliminates color entirely.

His landscapes are barren and virtually colorless scenes, about as cheerless as views of smog-shrouded Pittsburgh. Basic structure is under-lined in heavy black. Over it a hectic maze of pencil lines is scratched in an effect of torrential rain. In his abstractly organized still-lives, which I feel are still his best accomplishments, he strews tined implements, triangular

pears, prismatic lemons, and attenuated bottles on a table surface which is almost parallel with the picture plane. The net results are quite affecting. (Kleemann, to Feb. 28.)—B. K.

Constantine Kermes

Religious expression through simplicity characterizes the art of Constantine Kermes, painter of such religious sects as the Pennsylvania Dutch, Shakers and Amana Colonists.

His show, "American Saints," combines something of the quality of the Early American with elements drawn from the Byzantine. Like Byzantine artists he uses flat backgrounds, non-representational space and stylization of both faces and clothing to suggest the spiritual.

But he uses these Byzantine elements to show the other-worldliness inherent in the quietness and simplicity of the every-day lives of his subjects. For instance, in *Pennsylvania Dutch Quilt-Make*—with its large areas of rose and blue background contrasted to the smallness of the figures—the spatial quality is Byzantine, but the content is material rather than spiritual. (J. Seligmann, to Mar. 3.)—M. C.

William Seitz

William Seitz has designed aircraft fuel cells, painted murals at World's Fairs and taught at the University of Buffalo. Despite all this extroversion, he produces a highly introverted kind of abstract art—delicately drawn, subtly colored symbols in tempera of essentially mystical experiences.

He seems to spend his painting hours in worlds previously explored by Klee, Tobey and Hayter, but while he may have learned from these pioneers, he brings back his own trophies.

In *Soul Shadows* ghostly birds in white outline rise before a dark blur of geometric cliffs. In *The Way* crystalline cubes of yellow and white are piled up into a rock candy mountain, a vision which might both delight and perplex the orthodox Taoist. Other especially well-conceived paintings include *Re-*



BOMBOIS: *Le Vase de Fleurs*. Perls

currences, ascending crayon-like patches of yellow and green resembling a ship-mast with tattered rigging, and *The Burning Bush*, composed of vertical oblongs of softly flaming color and prickly black lines. (Willard, to Feb. 24.)—J. F.

Veronica Helfensteller

Veronica Helfensteller's exhibition of paintings and drawings marks the first appearance of her work in this city, although it has been widely shown elsewhere in this country, meeting with critical acclaim. She employs a modernistic idiom, which she has modified into a highly personal expression. Moreover, whether she paints an abstraction or a surrealist effect, she displays both discretion and that difficult-to-define quality, taste, which are too often absent from modern idioms. Many of her paintings gain intensity by a background imbrication of color planes that appear to have no relation to the cubistic building up of design with overlapping, solid planes.

The give and take of rounded forms of a piece of sculpture and a row of fruit on a lustrous red surface in *On a Red Table*; the ominous atmosphere of *Mexican Landscape*, one of its sinister forms outlined against the sky; the simplicity and candor of *Classic Vendor* (straight out of Italy) are different aspects of the artist's inventiveness.

The drawings, whether in pencil, pen and ink, or faintly flushed with watercolor, reveal finished craftsmanship, in which delicate and assertive force of line mingle pleasingly. (American-British, to Feb. 24.)—M. B.

Edward John Stevens

As his eighth one-man show opens, 27-year-old Stevens has behind him a record of over 600 sales, a number of them to museums.

His current show consists of oils, gouaches and drawings in which he records his ideas about Mexico in styles varying from careful near-realism to a highly sophisticated and decorative primitivism. In several of the gouaches, which are painted in serape-bright colors coupled with dark browns and greys, he depicts fantastic or quasi-mythological events, emerging as a sort of Mexican Chagall.

In his new work Stevens continues to be interested in illusions of texture, introducing many effects which simulate the weaves and patterns of textiles and rugs. In two still-lives the flowers resemble white lace doilies or dotted swiss. Elsewhere patterns of dots, like engravers' screens, are employed as trim or superimposed, partially obscuring a scene and giving illusions of depth. (Weyhe, to Mar. 7.)—J. F.

Salpeter's Fifth Anniversary

Each of the 13 painters represented in the Salpeter Gallery's Fifth Anniversary Exhibition has chosen his own means of expression with little influence from the gallery's other artists.

Irving Lehman's *Man and Skyscrapers* is an abstraction, with the canvas arranged in horizontal areas of alternate straight and curved lines; and Leo Quanchi, in *Family Group*, uses sculptural abstract forms against a flat abstract background.

While Harry Crowley's *Snow Is Dancing* is an expressionistic work carrying

out the feeling of the title, although no recognizable forms are used, Alex Redein's freely painted *Third Avenue* expresses the nebulous light-dark atmospheric quality of the city at night through forms that are suggested.

In *My Studio*, Joseph Kaplan, by application of strong line and flat color to near-natural objects, achieves both a feeling of deep space and a surface abstract quality. (Salpeter, to Feb. 24.)

—M. C.

Charles White

In an exhibition of paintings, drawings and linoleum prints dedicated to the Negro women of America, Charles White of New York uses heroism as his theme, and underscores it by a large handling of the figure and emphasis of strong hands.

His oversized linoleum prints, which express his theme better than his paintings, are aided by bold, rhythmic lines used to build up the forms. One of these, *General Moses*, depicts a woman Civil War leader, but others are incisive character studies of contemporary people. (ACA, to Mar. 7.)—M. C.

Retrospection

The "Mid-Season Retrospection," at the galleries of Contemporary Arts, contains a large number of names, familiar through local one-man exhibitions, as well as inclusion in private and public collections, that made their first appearance on this organization's roster. The present exhibition suggests that many of the artists now making a debut here are destined to wider recognition. For it is Director Emily Francis's object to secure the unknown artists, on whom she has set the seal of her approval, chances to exhibit elsewhere.

A few citations may be made from a showing not fully arranged or entitled at its viewing. Selig's decorative wire patterns, laid like lacework on canvas backgrounds in great variation of textures and colors, are outstanding. Kawa's large wicker cage with compartments containing birds and animals

JOSEPH KAPLAN: *My Studio*. Salpeter



has an appealing play of stark verticals and horizontals, heightened by the rounding, inner forms. Wilson's *Caribbean Vendor*, a dark figure, looming out of a dark background, is animated by the brilliance of his wares—exotic birds. A formalized Oriental figure of a flute player in somber colors, by Snaith, is skillfully accented by linear patterns as well as a warm orange back. Baumbach's interior with seated figure, seems a departure from his previous work, yet displays his familiar gifts of subtle color and rich substance. There are particularly admirable works by Pellow, Domareki, Presser, Stromsted, Kozlow, Klonis, Cuthbert, Esman, McCoy, Wollins, Minewski Daphnis and Holt. (Contemporary Arts, to Mar. 3.)

—M. B.

Xavier Gonzales

Equally balanced between oils and gouaches, the current Gonzalez show finds this well-known artist in a more abstract and highly romantic mood about Wellfleet, Massachusetts, where he holds summer classes. Harbors, beached boats and the fishing town are painted with breathless spontaneity, technical agility. Effects are brooding and ghostly. Light forms emerge from darkness. Transparent planes overlap each other or mingle with opaque clouds. Passages are urgently blocked in with a palette knife, and space is frenetically cut by the staccato accents of spars. There are expressionist eruptions, splatters, and thick daubs of raw pigment.

Formerly comfortable with warm colors—autumnal yellows, earthy browns and reds—Gonzalez here extends his gamut to include the shriller brilliancies of greens and blues and, in one instance, a strident mauve which refuses to stay in place. (Grand Central Moderns, to Feb. 28.)—B. K.

Ludwig Von Gontard

Ludwig Von Gontard's paintings evidence a curious balance between the work of an able, conventional artist and a tentative reaching out for newer modes of expression. In both aspects he displays soundness of composition and modeling of form. If such figure pieces as *Reflection* and *Portrait of a Young Lady* lack vitality, they are yet excellently contrived arrangements.

Many of the watercolors, such as the portrait head *Dmitri*—a fine resolution of facial planes, closely held to the limits of the frame—or the sharp color and lively intersection of curves and lines in the abstract *Two Parts of a Circle*, indicate a new phase of expression successfully carried out. (Van Die-man-Lilienfeld, to Feb. 20.)—M. B.

Simon Lissim

There is an oriental flavor in the recent North American paintings of Simon Lissim, assistant director of the City College of New York School of General Studies and head of the art education project of the New York Public Library.

This oriental flavor goes back to the early work of Lissim, who was born in Kiev and for many years did theater designs, ceramics and porcelains in Europe. Some of his early work, also included in the show, has the decorative patterning of the Persian, others the feathery quality of Chinese animal paintings.

Painted in 1939, *The Bird* is like his earlier *Feather Flowers* in the delicate and airy treatment of the plumage and is similar to Chinese landscape in the economic suggestion of the sky.

In his American watercolor landscapes painted in the past four years he again utilizes this oriental depiction of the sky, usually emphasizing it with a low horizon line. Landscapes, such as *Summer Afternoon*, show a translation of the Chinese also in the lyrical patterning of small areas of dark trees against a lightly painted ground and sky. (Binet, to Mar. 3.)—M. C.

Howard Mandel

Paintings in oil, casein and gouache by Howard Mandel impress one immediately with their seductions of color—luculent greens, assertive whites that sometimes seem to break up into their component hues before one's eyes, lustrous blues, translucent vermilions. Realization soon comes that these enchanting color 'patterns' are integral parts of the pictures' designs, co-ordinating them into totality of impression. However complicated his themes, the artist does not allow them to present merely a surface interest, but pushing back the planes into the picture area, holds figures, solid buildings, thrusting planes into a continuity of expression.

Many of his subjects have a grim significance, an echo of Mandel's war experiences. *Mechanized Warfare*, with its figures hopelessly enmeshed in a Juggernaut of war's machinery, possesses a sinister purport. Equally sinister is the satiric *Emissary*, in which the pallid, indecisive king folds weak hands on a document under the callous gaze of the emissary. The most appalling theme is *House of Cards*, suggesting that the world today has no more stability than this cardboard erection. (Ganso, to Feb. 28.)—M. B.

Miron Sokole

Sheets of pale color are drawn like veils over still-lives and Kansas City and Cape Cod scenes which constitute Miron Sokole's first show in five years. Sokole's idiom lies somewhat between Knaths' and Sepeshy's. Space planes are broken, but for Knaths' vitality and Sepeshy's precision, Sokole substitutes lyrical sensitivity. His poetry is enhanced by passages of summer's day color applied in long, lazy horizontal strokes.

In *Slumber*—a personal and almost mystic scene of a sun setting between mountains—Sokole deviates from his usual pale color gamut to produce red-green violence. But generally he is content to produce dreamy, broken-planed compositions, all of them quiet and tasteful. In the most recent work, there is an increased breaking of space, a greater complexity, and happily a stronger control over composition. (Midtown, to Feb. 24.)—B. K.

Isaac L. Muse

Isaac Muse, who has been living in Paris for the past three years, makes rather somber stuff out of essentially joyous substance. Muse is a colorist, but his color seldom hits peak intensity. Sometimes it is foggy, sometimes loaded with white.

In these paintings, boys clamber in apple trees, fishermen work, guitar players make music. The artist seems to be caught between abstract method



HOWARD MANDEL: *Midnight*. Ganso

and figurative content. His faceted figures are awkward bizarre, stiff-jointed, gremlin-like.

In addition to the oils, which are somewhat ambiguous, the show includes bold, strongly faceted gouaches which are gashed with brilliant whites and which make a direct, if rather stark, impression. (B. Schaefer, to Feb. 24.)

—B. K.

Roger Bolomey

Roger Bolomey is holding a first one-man showing of paintings which indicate that he has not yielded to "influences," but is working out his artistic salvation on his own terms. Much of his work is in the realm of fantasy, showing never-never worlds of bleakness hemmed in by strange, rocky peaks. The contrast between smooth surety of brushwork and backgrounds of little pellets of pigment, heaped up by palette knife, is somewhat disturbing, but is probably a trial and error procedure.

BLOMEY: *Woman with Red Dress*
Passedoit



One of the show's most effective canvases is *Metamorphosis*, the strange form of the foreground writhing up into a changing shape in a desolate landscape. The two versions of *Space and Time* possess a cosmic impact, suggesting the possibility of Bergson's contention of time as a fourth dimension. In *Woman with Red Dress*, a play of complementary reds and greens throughout the canvas produces a sense of vivacity even for the languid figure with a Modigliani length of neck. The whole exhibition holds promise for the mature work of this sincere artist. (Passedoit, to Feb. 2.)—M. B.

S. Felrath

In his recent paintings, S. Felrath of New York has experimented with many kinds of expression—from exotic figures to non-objective forms.

At one pole is *Missa Solemnis*, in which five dark figures with wide eyes and dressed in brilliant colors are portrayed against the grey Gothic arches of a church. At the other is *Opus I*, the most formally worked out painting in the show and depending on the relationship between colored forms to a central area of white. In all of the paintings, Felrath has used pure, bright pigment as the chief component. (Creative, Feb. 19-Mar. 3.)—M. C.

Norman Rubington

Back from a painting stint in Paris, 28-year-old Norman Rubington, in his New York debut, shows expressionist paintings which smack more of American than of French influence. The Boston School and Rattner seem to be his alternate muses. But he supplies something of his own as well, something romantic, triste.

Rubington's style changes like a chameleon, but his interest in opulent color is a constant. He paints a panorama of *Manhattan*, its buildings angular as chiseled cliffs. He gives a slightly archaic look to a mournful, butter-boned *Bicyclist*, and he makes effective if elusive mystery of *Synagogue* rites.

[Continued on next page]

The Honor Roll

(THE ART DIGEST presents a list of current winners of prizes and awards in national and regional group exhibitions. An asterisk indicates purchase prize. Following the artist's name is the medium and the amount of the award, if a cash prize.)

Academic Artists Assn., 2nd Annual, Springfield, Mass.

Gray, Jane, oil 1st prize
Stoll, Eleanor R., oil 2nd prize
Burnham, George R., oil 3rd prize

Associated Artists of Pittsburgh, 41st Annual

Witt, Richard, oils (2) \$200
LeClair, Charles, oil \$150
Kelly, Marie T., oil \$100
Cornelius, Aleta, oil \$100
Felver, Richard, oil \$150
Beatty, James R., oil \$50
Hilton, Roy, oil \$100
Storey, James S., oil \$50
Lakowski, Thomas S., w. c. \$75
Ward, Virginia J., w. c. \$50
Lias, Tom, w. c. \$25
Lieb, Leonard, print \$25
Riester, Dorothy Winner, sculp. \$100
Diola, Adolph, sculp. \$75
Burszynowicz, Henry, sculp. \$25
Cantini, Virgil, sculp. \$50
Long, William J., sculp. \$50
Frappe, crafts \$50
Kipp, Walter, crafts \$25
Caplan, Diana, crafts \$25
Cantini, Virgil, crafts \$25
Clark, Carol Burki, ceramics \$100
Fitzpatrick, ceramics \$50
Leshner, Lois S. McC., weaving \$25
Carew, Helen, crafts \$25

Corcoran 5th Annual Area Show, D. C.

Summerford, Joe, oil 1st award
Schwartz, Therese M., oil 2nd award
Smith, Vern, oil 3rd award
Baum, A. E., oil hon. mention
Burgess, Alexius Jerome, oil hon. mention
Deo, Marjorie, oil hon. mention
Hovnanian, Mary, oil hon. mention
Lynn, Don, C., oil hon. mention
Gates, Robert, w. c. 1st award
McAdams, Alfred, w. c. 2nd award
Maurer, Leonard, w. c. 3rd award
Lawless, Benjamin, print 1st award
Huhn, Rudolph von, print 2nd award
Reisman, Frances, print 3rd award
Boodman, Helen C., drwg. 1st award
Orwen, Mary, drwg. 2nd award
Lewis, John Chapman, drwg. 3rd award
Anglin, Walter, sculp. hon. mention
Brant, Robin, sculp. hon. mention
Elias, Maxim, sculp. hon. mention
Gettinger, Lilli, sculp. hon. mention
Glenn, George, sculp. hon. mention
Love, Jane, sculp. hon. mention
Roth, Maxine, sculp. hon. mention
Yee, Frank, sculp. hon. mention

Dallas Print Soc., 4th Southwestern Print Show

*Shiels, Henry, drwg. \$50
*Schweitzer, 'Mac', drwg. \$50
*Spellman, Coreen Mary, print \$75
*Uiter, Bror, print \$50
*Cook, Howard, colorwoodblock \$50
*Moore, Loraine, aquat. \$25
*Cochran, Woody, seris. \$25
Miles, Jim, pen & ink
Brants, Cynthia, etch.
Delabano, Barney, pencil
Turner, Janet, scr. bd.
Schooley, Elmer, litho.

Irene Leuche Memorial 9th Annual, Norfolk, Va.

Bishop, Florence, oil
Bryant, Edward, oil
Clifton, Jack Whitney, oil
Courtney, Barbara, oil
Hafner, Betty, oil
McLaughlin, Evelyn Chesson, oil
Rose, Ruth Starr, oil
Sibney, Charles Kenneth, oil
Godwin, Judith A., w. c.
Moose, Philip, w. c.

Kniekerbocker Artists, 4th Annual, N. Y.

Ross, Charlotte, oil 1st hon. mention
Wadsworth, Charles, oil 2nd hon. mention
Alpert, Alexander, oil 3rd hon. mention
Bunin, Eleanor, w. c. 1st hon. mention
Urbont, Genia, w. c. 2nd hon. mention
Arms, John Taylor, print 1st hon. mention
Reichman, Agatha, sculp. 1st hon. mention
Fingesten, Peter, sculp. 2nd hon. mention

Minneapolis 36th Local Artists' Annual, Minn.

Sohner, Theodore, oil 1st prize
Jackson, Jacqueline, w. c. 1st prize
Pavlos, Antin, sculp. 1st prize
Twedt, Nancy, oil 2nd prize
*Fossum, Syd, oil 3rd prize, \$400
Arnal, Mari, w. c. 2nd prize
Hastings, Emilie, w. c. 3rd prize
Wilder, Robert, sculp. 2nd prize
Wolfe, Ann, sculp. 3rd prize
*Kinsell, Henry R., oil \$125
*Peterson, Robert W., oil \$150
*Morgan, James Paul, oil \$40
*Meisch, Francis R., w. c. \$150



FRANK YEE: Head No. 1
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*Noble, A. R., w. c. \$200
Hobbs, Mary Gale, oil hon. mention
Johnson, Norris O., oil hon. mention
Arnao, Ruth, w. c. hon. mention
Maple, Margaret F., w. c. hon. mention
Granlund, Paul T., sculp. hon. mention
Slettehaugh, Thomas C., sculp. hon. mention
Socha, John Martin, sculp. hon. mention

Salmagundi Club Annual, New York

*Gasser, Henry, \$500 Lempert Memorial Prize
Wilbur, Lawrence N., \$100 Salmagundi Club Prize
Harsanyi, Charles, \$50 Salmagundi Club Prize
Rossi, Joseph, \$25 Arthur T. Hill Memorial Prize
Brecher, Samuel, hon. mention
Kautzky, Theodore, hon. mention

Sarasota Art Assn. Members' Show, Fla.

Cartledge, Jack, w. c. \$100
Sawyer, Helen, w. c. \$50
Sanders, Andrew, hon. mention
Terry, Marion E., hon. mention
Tracy, Lois Bartlett, hon. mention
Edelson, Elihu, ceramic \$25

Soc. of American Etchers, Gravers, Lithographers & Woodcutters, 35th Annual, N. Y.

Arms, John Taylor, intaglio \$50
Jacobi, Eli, member print \$100
Funk, Joe, non-member print \$100
Ihle, John L., etching \$100
Kloss, Gene, etching composition \$50
Nason, Thomas W., intaglio technique \$25
Fichter, Herb, miniature \$25
*Unwin, Nora S., \$25
*Byng, Dennis E., \$25
Lillie, Ella Fillmore, litho. \$100
Lozowick, Louis, litho. \$25
Neumann, Robert von, litho. \$25
Chausse, Dane, woodcut \$100
Mueller, Hans A., woodcut technique \$25

Soc. of Washington Artists, 59th Annual, D. C.

Stambaugh, Dean, oil \$100
Maurer, Leonard, oil \$50
Elias, Maxim, sculp. \$50
Prozzo, Jerry, portr. medal
Trois, Gustav, still-life medal
Hedin, Arvid, landscape, medal
Kline, Donald, sculp. medal
Willis, Robert, oil 1st hon. mention
Qualia, Anthony, oil 2nd hon. mention

Village Art Center, 8th Open Oil Show, N. Y.

Harris, Ray, 1st prize
Sandgrund, Ruth, 2nd prize
Drechsler, Leon, 3rd prize
Gerardia, Helen, 4th prize
Levine, Stanley, hon. mention
Meierhans, Joe, hon. mention
Efremoff, J. S., hon. mention
Mizzy, Eleanor, hon. mention
Ault, William E., hon. mention
Ferstadt, Louis, hon. mention

Long Island Art Show Announced

A huge regional art show and festival for Long Island, planned as a benefit for the North Shore Hospital Fund, Inc., has been scheduled for March 9 through March 17 at Levittown, L. I. Open to Long Island artists in all media in fine and applied arts, the huge show will have juries of admission and for prizes. All entries must be submitted by February 24. Artists wishing further details should telephone the North Shore Hospital Fund at Great Neck 4-8800.

57th Street in Review

(Continued from page 23)

In these paintings, strong color makes impact directly or emerges from ghostly luminosity to make impact by contrast. Sometimes color is mottled by flickering light which seems to settle in facet crevasses creating an illusion that the artist crumpled his finished painting, then smoothed it out to frame it. (Hacker, to Mar. 10.)—B. K.

W. Russell Flint

A nostalgia, both for the past and the far-away, pervades the watercolors of W. Russell Flint. In the misty, grey-green *Fontainebleau*, where full-skirted ladies parade through formal gardens, there is an attempt to re-achieve the court scenes of Watteau and Fragonard. And his carefully executed series of Spanish interiors and nudes on the beach have a decidedly romantic quality. (Antoville, to Feb. 28.)—M. C.

Roberto Ossaye

Ossaye, 24-year-old Guatemalan expressionist painter here on a fellowship from his government, works in various media, in styles deriving partly from Picasso and Orozco.

Most individual perhaps are his small encaustic paintings of mythic themes, generally in subdued, sometimes in brilliantly sumptuous, color. Segmented figures, cartooned in fine black pen line are arranged against geometricized space. *Mayan Ritual* and *Circus No. 3* call to mind cabalistic diagrams.

Among the oils, this reviewer noted *Roses in a Moorish Window*, abstracted to create conflicting patterns of movement between the circular rose forms and the verticals and horizontals of the window, and *The Sermon*, a semi-cubist analysis of an elongated prophetic figure.

Ossaye also shows enamel paintings. *El Rosalito* is a wheeling pattern of scoured, scribbled mosaic-like surfaces. (RoKo, to Feb. 28.)—J. F.

Lucille Wallenrod

A feeling for nature expressed in terms of dramatic color gives the painting of Lucille Wallenrod a moody, poetic quality. Much of the drama is achieved by high accents of warm color in a painting that is primarily cool or greyed. A yellow stretch of beach in the background of *Ships at Bay* picks up the duller yellows in the foreground water and enlivens the entire canvas. In *Provincetown Beach* the composition is heightened by well-chosen small areas of red.

While most of the canvases are based on colors that readily lend themselves to dramatic effects, one small painting, *Hill Tops*, shows that the artist can also make a strong and direct statement in ochers and grey-blues. (Barzansky, to Feb. 24.)—M. C.

Marie Menken

Non-objective watercolors and pictures in string and stone comprise a second solo show for New Yorker Marie Menken. Eyesight is not the only prerequisite for the enjoyment of this work. The tactile here outweighs the visual.

To create titillating textural effects, Miss Menken loads her surfaces with

stone and marble chips and powders, ground silicate which glistens like artificial snow, sand, cement dust, luminous paints, glass particles, glues and lacquers, string and fibers. Among the more opulent results are the richly crusted *Icarus* and the red, lava-like, octopus-tentacled "*Let Alexander Rejoice with the Sea Urchin*."

The kaleidoscopic watercolors suggest subaquatic life or ink blots; others are first cousins to Klee. I cannot understand, incidentally, why artists avoid literary content only to go in for precious literary titles. Klee's titles were witty, never forced. (Parsons, to Feb. 17.)—B. K.

Jacques La Grange

Paint texture used to emphasize the actual texture of the subject distinguishes the paintings of Jacques La Grange, head of the Art Alliance of Altoona, Pa., from visual realism.

In *The Farms* each element that makes up the painting is clearly defined texturally—the broad expanses of fields are handled smoothly and flatly and the trees, in heavy impasto, have the tactile quality of a leafy mass. In *The White Robe*, the robe itself, nearer visually to the spectator, is emphasized by a stucco-like impasto while the background fades into less definite and more lightly painted blues. (Wellons, to Mar. 3.)—M. C.

Edward Giobbi

Watercolors by Edward Giobbi are the work of a young artist, who has obtained command of his technical resources to express definitely personal ideas. There are only two "run of the mill" papers in the showing. He possesses a flair for presenting objects in a fusing of muted light and color without impairing a sense of their solidity. A characteristic painting is *After the Rain*, which shows two weather beaten old houses enveloped in a shadowy penumbra, through which radiance is beginning to penetrate; the entire paper seems to be impregnated with moisture.

In *Wet Roofs*, the gleaming metal reflects and refracts the light falling on the wet surface; tall chimneys and a skylight breaking up the flat patterning. All the subjects are not carried out in subdued hues. There are two colorful still lifes; an assertive *Blue Door*, its brilliant color accentuated by the rusty hues of an old garbage can nearby. It forms a good first showing with promise for later work. (Eggleston, to Feb. 28.)

—M. B.

N. J. Water Color Society

The emotionally and plastically expressive work of several artists gives an accent of strength to the exhibition of the New Jersey Water Color Society. The show, which includes a large number of conventional fishing shacks, flowers and seascapes, is noteworthy for a consistently high standard of technical proficiency.

But such paintings as Lucille Hobbie's *Interior No. 2*, which shows a strong abstract quality in the arrangement of walls and staircases and in the placement of color, achieve something more than an accurate rendering of subject matter.

Also worth singling out are Robert Jordan's moody and tersely stated land-

scapes and portrait, Annie Lenny's freely painted *Boats*, Frances McQuillan's delicate and economic *Winter Fruit*, and the coldy dramatic *Winter Harbor* by Joseph O. Rossi. (Riverside Museum, to Feb. 25.)—M. C.

Alfred Fuller

In his recent watercolors Alfred Fuller of Port Clyde, Maine, depicts sea and rocks with a precise and economic technique. However, his show also includes such paintings as *Spring Day in Maine*, in which he retains the economy but paints with a greater freedom of brushstroke.

While several landscapes are exhibited, Fuller is at his best in seascapes which capture the momentum of waves and charging wind. (Grand Central, to Feb. 24.)—M. C.

Claude Muncaster

Painting both marine scenes and the English countryside, Claude Muncaster uses a different technique to bring out the character of each.

In such oils as *A Low Dawn*, he uses heavy paint freely applied to show the conflict between boat and ocean. But his oil and watercolor landscapes, done in many sections of England, are lightly executed with much attention given to detail. *Leven Estuary, Westmoreland*, for example, is a carefully painted work given an overall organization by the circular patterns of fields and rows of trees. (Carnegie-Leger, to Feb. 28.)

—M. C.

Henry Mark, Sylvia Wald

Serigraphs by Henry Mark and Sylvia Wald illustrate how different concepts of that medium, as different attitudes toward paint, can arrive at totally different conclusions.

While form is uppermost in Mark's serigraphs, Sylvia Wald has used the medium almost expressionistically. *Two Before a Fire* exudes an eerie atmosphere in the contrast of the oranges against grey. At the same time, textures and a calligraphic line play an important part in the effect of such prints as *Signs*.

Mark's new work tends—in *The Animal and Totem for Today*, for example—toward an overall patterning of the surface. In *Colloquy*, on the other hand, large abstract shapes and fields of color form one unified design. In this new work there is a more evident synthesis of form and color than in his earlier serigraphs. (Serigraph, to Mar. 5.)—M. C.

Village Annual Oil Show

While the Village Art Center's Eighth Annual Oil Show includes the meticulous portraits and nostalgic landscapes inevitable in an open exhibition, there are a large number of paintings that stand far above the average.

Leon Drechsler's *Route No. 3* is notable for its vibrant spatial effect achieved by a subtle combination of abstraction and representation and the use of delicately balanced color. *Three Generations* by Stanley Levine has the expert paint quality of the Northern old masters combined with an emphasis on the abstract organization of the canvas. And Ray Harris' *Peaceful Night* expresses the moody darkness of the landscape in broadly painted heavy impasto. (Village Art Center, to Feb. 23.)

—M. C.



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ART BOOKS

Paleolithic Masters

"The Lascaux Cave Paintings" by Fernand Windels. Text in collaboration with Annette Laming. 1950. New York: The Viking Press. 139 pp. Illustrated. \$10.

"We went in, out of the sunshine to darkness and to cold unmoving air. Then quickly the hissing carbide-lamps flashed out and up at the walls; then we saw what we had prepared for; and it was wonderful indeed. . ."

This is Professor Hawkes of Oxford University writing about his first visit to the Lascaux Caves, which 10 years ago were discovered in southwestern France by a group of hiking schoolboys. In quality, state of preservation, number and size, the Lascaux paintings are among the most important discoveries yet made in the field of prehistoric art.

This book offers the wonders of a sophisticated cave art estimated to be about 25,000 years old. The text is absorbing and there is also a pageant of photographs as fine as could be desired. Scholarly questions are asked and speculatively answered by those qualified to discuss Paleolithic matters. But while the contributors to the book (including, besides the author-photographer Fernand Windels and Professor Hawkes, the Abbé Breuil, A. Leroi-Gourhan, and Annette Laming of the Paris *Musée de L'Homme*) discuss provocative questions, none of them offers pedantic explanations.

Best of all in this superior book are the untouched photographs—160 black-and-whites and eight color plates. They offer a superb opportunity to study striking examples of an art anyone can appreciate.—JUDITH KAYE REED.

A Beginner's Manual

"Drawing, Painting & Sculpture from Models" by Michael Gillen, Henry and Herbert Kallem. 1951. New York: Stravon Publishers. 95 pp. Illustrated. \$3.00.

Writing for the layman who has never held a paint brush or modeled a piece of clay, the three authors, all artists, have attempted to explain exactly how to go about drawing, painting, carving and modeling.

To accomplish this, they have asked themselves what questions a beginner would want answered. And they have answered these questions clearly and completely—from the first selection of materials to the finished work. The first section, on drawing, for instance, tells the reader what to look for when starting a landscape or a figure sketch, explains perspective and suggests simple ways to achieve various effects with a pencil.

This is done, as in all sections of the book, with an economy of words and an abundance of well-chosen pictures, including photographs of the human figure, sketches by the authors, and works of similar subject matter by important artists of the past.

While some contemporary artists will not agree with the suggested methods of working or looking at the subject, the beginner will find a well-charted path described for him. And he can go on from there.—M. C.

Books Received

THE ART OF INDIA AND PAKISTAN, edited by Sir Leigh Ashton with contributions from K. deB. Codrington, Basil Gray and John Irwin (New York: Coward McCann, \$15). A profusely and most handsomely illustrated commemorative record of the Royal Academy exhibition of Indian art in 1947-48. Largest and most comprehensive book of its kind ever assembled.

GIOTTO FRESCOS, 17 color plates with an introduction by Walter Ueberwasser (New York: Oxford University Press, \$4.50). Containing large full-color plates of scenes from the Arena, Santa Croce and the Upper St. Francis, with an interesting commentary. One of the Iris series of Oxford books on art.

ROWNEY'S ARTISTS' ALMANAC 1951 (London: George Rowney & Co., Ltd. Free upon request). A hand-size booklet listing all art associations and art clubs in England and the Colonies, issued in its 70th year by an English manufacturer of artists' colors and pencils. Also contains a tabulation of composition and properties of Rowney colors.

STYLE IN ORNAMENT, by Joan Evans. (New York: Oxford Univ. Press, \$1.50.) The story of style illustrated by numerous photographs of art and ornamental objects from all ages and periods.

TWENTY PAINTERS AND HOW THEY WORK, by Ernest W. Watson (New York: Watson-Guption, \$10). The editor of American Artist ably analyzes in text and profuse photos the methods and approach of a score of America's best known painters including Taubes, Pittman, Bouché, Bosa, Levi, Cowles, Mattson, and Palmer.

Auction Calendar

February 21 & 23, 1:45 P.M. Parke-Bernet Galleries. Eighteenth & early 19th English & American furniture, Oriental rugs and decorations. Property of Mrs. Mary Ann Lorillard & other owners. Furniture includes desks, chairs, tables, mirrors & other pieces; also porcelains, silver, early American & other glass. Exhibition from Feb. 17.

February 24, 1:45 P.M.—Parke-Bernet Galleries. French 18th century furniture and decorations. From collection of Alfred Lowenthal. Includes a Louis XV chaise longue, armchairs, commodes, a lit de voyage; also 19th century paintings including a pair of flower subjects by Diaz; & Beauvais tapestry panels which belonged to Empress Josephine. Exhibition from Feb. 17.

March 1, 2 & 3, 1:45 P.M. Parke-Bernet Galleries. English furniture and decorations. Property collected by the late William M. Sullivan, removed from "Dunrovin," Ridgefield, Conn. Paintings include John Singleton Copley's *Baron Newhaven of Carick, Mayne*; *Portrait, Said to Be of the Youthful Voltaire* by Carle van Loo; *Portrait of a Lady* by George Henry Harlow. Sale also includes mezzotint engravings and other prints, Staffordshire ware, silver, table china and glass, copper and brass ware, Oriental rugs. Exhibition from Feb. 24.

March 5 and 6, 1:45 & 8 P.M. Parke-Bernet Galleries. Fourteenth & 15th century Continental literature. Part II of library from the estate of the late Lucius Wilmerding. Includes illuminated and other manuscripts; armorial and association bindings by Grolier, Puzos, Filareto, Farnese and others; Latin classics; also the *Philobiblon*, Montaigne's *Diary* & Vol. I of the first dated Bible printed on vellum. Exhibition from Feb. 22.

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The Art Digest

Motherwell on Abstract Art

[Continued from page 12]

osophy and the nature of the aesthetic was a course given in the philosophy department of every university. I think now that there is no such thing as "the aesthetic," no more than there is any such thing as "art," that each period and place has its own art and its aesthetic—which are specific applications of a more general set of human values, with emphases and rejections corresponding to the basic needs and desires of a particular place and time.

A Fundamentally Romantic Response

I think that abstract art is uniquely modern—not in the sense that word is sometimes used, that our art has "progressed" over the art of the past, though abstract art may indeed represent an emergent level of evolution—but in the sense that abstract art represents the particular acceptances and rejections of men living under the conditions of modern times. If I were asked to generalize about this condition, as it has been manifest in poets, painters and composers during the last century and a half, I should say that it is a fundamentally romantic response to modern life—rebellious, individualistic, unconventional, sensitive, irritable. I should say that these attitudes arose from a feeling of being ill at ease in the universe, so to speak—the collapse of religion, of the old close-knit community and family may have something to do with the origins of the feeling. I do not know.

But whatever the source of this sense of being unwedded to the universe, I think that one's art is one's effort to wed oneself to the universe, to unify oneself through union. Sometimes I have an imaginary picture in mind of the poet Mallarmé in his study late at night—changing, blotting, transferring, transforming each word and its relations with such care—and I think that the sustained energy for that travail must have come from the secret knowledge that each word was a link in the chain that he was forging to bind himself to the universe; and so with other poets, composers and painters. If this suggestion is true, then modern art has a different face from the art of the past because it has a somewhat different function for the artist in our time. I suppose that the art of far more ancient and "simple" artists expressed something quite different, a feeling of *already* being at one with the world.

A Form of Mysticism

One of the most striking aspects of abstract art's appearance is her nakedness, an art stripped bare. How many rejections on the part of her artists! Whole worlds—the world of objects, the world of power and propaganda, the world of anecdotes, the world of fetishes and ancestor worship. One might almost legitimately receive the impression that abstract artists don't like anything but the act of painting.

What new kind of *mystique* is this, one might ask. For make no mistake, abstract art is a form of mysticism.

Well, this is not to think of the situation very subtly. To leave out consideration of what is being put into the painting, I mean. One might truthfully say that abstract art is stripped bare of other things in order to intensify it, its rhythms, spatial intervals, and color structure. Abstraction is a process of emphasis, and emphasis vivifies life, as A. N. Whitehead said.

Nothing as drastic an innovation as abstract art could have come into existence, save as the consequence of a profound, relentless, unquenchable need.

The need is for felt experience—intense, immediate, direct, subtle, unified, warm, vivid, rhythmic.

[Continued on page 28]

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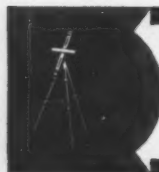
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Frank V. DuMond [Continued from page 7]

tor. DuMond had been there ever since. An honorary and life member of the League, DuMond was also a member of the National Academy, the Lotos Club, the National Arts Club, the Century Association, the Rochester Art Club, and the Society of Illustrators. He won medals at the 1890 Paris Salon, the 1901 Pan American Exposition, and the 1904 St. Louis Exposition.

He moved from Old Lyme, Conn., to the National Arts Club in 1941. He is survived by his wife Mrs. Helen Xavier DuMond; a daughter Mrs. Elizabeth Perry; a son Joseph Xavier DuMond, and five grandchildren.

An Appreciation of DuMond By Stewart Klonis

Frank Vincent DuMond began teaching in The Art Students League when he was 27 years of age. At that time it was customary to have men and women separated into different classes. It was also required of students that they have long preparation in drawing from cast and painting from still life. These two formalities he rejected from the beginning. Through the remainder of his life, he scrutinized every convention and taught his students to analyze and to find in life, permanent truth.

From that day on, his personality and ideals strongly affected the whole present method of the League's art education. A great many of the instructors of the present and immediate past have been students of Mr. DuMond. No other man in the League's 75 year history had any comparable influence on the League's evolution. His concept of teaching can be best put in his own words: "We are all in a strange forest, and because I have been here longer, I am to guide you part of the way. Reaching that, I will tell you what I think is ahead. From there, it is yours to go on."

Knowing him, it is easy to understand how it was possible for him to have trained artists as diverse as Kenneth Hayes Miller, Louis Bouché, John Marin, Eugene Speicher, Ogden Pleissner, Georgia O'Keeffe and thousands of others. The shadow of this tall, erect, vigorous man spread over many art schools and many parts of the country as his students returned home to other states or moved to distant places. They came to him to learn to paint. And DuMond knew that, before he could make artists of them, he had to teach them an understanding of life so that they could continue on to maturity and wisdom.

Philadelphia News [Continued from page 14]

a delicate baby in his arms, faces of all races behind an iron picket fence. Although color and distortion support reaction to subject matter, barren backgrounds pauperize the composition.

Two of Philadelphia's leading women painters, Alice Kent Stoddard and Mary Townsend Mason, are being accorded a comprehensive exhibition at Woodmere Gallery of Art. Their art, which matured before social and political upheavals tore the complacency of the world apart, retains its cheerful out-

look and remains untouched by current disillusionment and abstraction.

Five Philadelphia painters, Morris Blackburn, William H. Ferguson, Walter Reinsel, Hobson Pittman and Leon Karp constitute a group exhibiting at the Ellen Donovan Gallery. Blackburn accents design in compositions that run the entire gamut from abstraction to realism; Reinsel, less abstract in composition, is rich in use of color; soft in still-life pigmentation, Karp is quaint in a delightful little canvas of a family trudging a dirt path between green fields on way to church. Pittman paints human loneliness in *The Inmates*; while Ferguson deals with a more complex psychology in his head of a woman and in his color abstraction of bridge parts.

The Artists Guild of Philadelphia is celebrating its first birthday with its First Annual Exhibition staged at the Philadelphia Sketch Club. . . . The first public exhibition of European-born Franz Felix with portraits real and imaginary are on view at the McClees Galleries. His success lies in his ability to create a likeness, with interest centered on character.

Motherwell on Abstract Art [Continued from page 27]

Everything that might dilute the experience is stripped away. This is the origin of abstraction in art, as in any mode of thought. Abstract art is a true mysticism—I dislike the word—or rather a series of mysticisms that grew up in the historical circumstance that all mysticisms do, from a primary sense of gulf, an abyss, a void between one's lonely self and the world. Modern art is an effort to close the void that modern men feel. Its abstraction is its emphasis.

Perhaps I have tried to be clear about things that are not so very clear, and have not been clear about what is clear, namely, that I love painting the way one loves the body of a woman, that if painting must have an intellectual and social background, it is only to enhance and make more rich an essentially warm, simple, radiant act, for which everyone has a need.

Los Angeles Events [Continued from page 10]

ists which won important prizes in and out of the State during 1950. The top money winner, Rico Lebrun's *Centurion's Horse*, is represented in a photo blow-up.

Not present are works awarded prizes in club shows staged by groups which exclude "modern" art. An average visitor (if there is such a being) might label 24 of the winners "conservative" and 31 "modern." A reversal of usual trends turns up in the fact that Bernard Rosenthal's very contemporary *Flute Player* won the popular award by ballot of visitors to the all-city annual exhibition in the Greek Theater here.

A first west coast show of massive stone sculpture by Anna Mahler, who has moved from London to Beverly Hills, is at Jepson Art Institute this month. The artist, noted in Europe for her portraits of musicians, is the daughter of Composer Gustave Mahler.

Brian Day, 19, son of Motion Picture Art Director Richard Day, has a most promising first exhibition of watercolors at the Frances Webb Galleries through February. Realism and drama mark his pictures.

Where to Show

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Atlanta, Georgia

10TH ANNIVERSARY EXHIBITION OF PAINTINGS, SCULPTURE AND PRINTS BY NEGRO ARTISTS. Apr. 1-29. Atlanta University. Media: oil, tempera, watercolor, pastel, gouache; wood, stone, plaster & bronze sculpture; lithograph, wood or linoleum block, etching, silk screen & pen or pencil drawing. Purchase prizes. Entry cards due Mar. 10. Entries due Mar. 15. Write Art Exhibition Committee, Atlanta Univ.

Bloomfield, New Jersey

3RD SPRING FESTIVAL SOCIETY OF CREATIVE AMATEUR ARTISTS. June 8-10. The Green. All media. Entry fee \$2 for 1 picture, \$3 for 2. Jury. Prizes, bonds & materials. Entry cards due May 14. Entries due May 28. Write C. A. Emmons, 82 Broad St.

Flushing, New York

ART LEAGUE OF LONG ISLAND 21ST ANNUAL SPRING EXHIBITION. May 20-26. Media: oil, watercolor, pastel, small sculpture & ceramics. Entry fee \$3. Prizes. Jury. Entry cards & entries due May 5. Write Elizabeth Pierce, Art League of Long Island, 40-14 149th Place.

Irvington, N. J.

EIGHTEENTH ANNUAL ART EXHIBITION. May 6-25. Irvington Art and Museum Association. Media: oil, watercolor, black and white & sculpture. Entry fee \$2. Prizes. Jury. Entry cards & entries due April 27. Write May E. Baillet, Irvington Free Public Library, 1064 Clinton Ave.

Jersey City, New Jersey

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY. Apr. 9-30. Jersey City Museum. Media: oil, watercolor, casein, pastel, black & white, sculpture. Jury. Prizes, medals & cash awards. Membership fee \$5. Work due Apr. 2. Write Ann Broadman, 100-78 St., North Bergen, N. J.

Mobile, Alabama

11TH ANNUAL EXHIBITION WATERCOLOR SOCIETY OF ALABAMA. Mar. 1-31. Jury. Fee \$2 for non-members. Purchase award. Prizes. Work due Feb. 23. Write Belle Comer, 1114 South 16th St., Birmingham, Alabama.

New York, N. Y.

126TH ANNUAL EXHIBITION. March 23-April 8. National Academy of Design. Media: oil & sculpture open to members and non-members. Graphic art & watercolor open to members only. Medals. Prizes total \$8,000. Two juries. Entry cards due February 28, entries due March 7 only. Write Exhibition Committee, National Academy of Design, 1083 Fifth Ave.

NON-MEMBERS EXHIBITION OF OILS. Mar. 25-Apr. 21. Medal awards. Fee \$3. Work due Mar. 19. Write to The National Arts Club, 15 Gramercy Park.

Philadelphia, Pennsylvania

12TH ANNUAL EXHIBITION AMERICAN COLOR PRINT SOCIETY. Mar. 5-23. The Print Club. All color print media—experimental techniques welcome. Jury. Prizes. Entry fee \$1.00. Members \$3.00. Three works may be submitted for membership before Feb. 16. Travelling show for members. Entry cards and fees due by Feb. 16. Work due Feb. 20. Write Katharine H. McCormick, 300 W. Upsal St.

28TH ANNUAL ETCHING EXHIBITION. Apr. 2-20. Print Club. Media: etching, dry-points, mezzotints, aquatints & engravings done in 1950 or 1951. Entry fee \$.85. Jury. \$75 purchase prize. Entry blanks due Mar. 16. Entries due Mar. 23. Write Print Club, 1614 Latimer St.

Portland, Maine

68TH ANNUAL WATERCOLOR SHOW. Mar. 4-25. Jury. Entry fee \$1. Media: watercolor & pastels. Entry cards & work due Feb. 21. Write Bernice Breck, Sweet Memorial Art Museum, 111 High St.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EXHIBITION. Mar. 4-27. Art Association Gallery. Media: oil, watercolor. Yearly dues \$3. Fee \$1 per painting. Prizes. Entry cards due Feb. 14. Work due Feb. 26. Write Curator, St. Augustine Art Association, P.O. Box 444.

Washington, D. C.

NATIONAL EXHIBITION OF PRINTS. May 1-August 1. Library of Congress. Media: all prints.

Purchase prizes. Jury. Entry cards due March 15. Entries due March 30. Write Prints and Photographs Division, Library of Congress.

Wichita, Kansas

6TH NATIONAL DECORATIVE ARTS—CERAMICS EXHIBITION. Wichita Art Association, Apr. 14-May 15. Media: silversmithing, metalry, jewelry, weaving, ceramics, ceramic & wood sculpture, enamels, glass. Entry fee \$2. Jury. Prizes. Entries due Mar. 26. Write Maude G. Schollenberger, 401 Belmont Avenue.

REGIONAL SHOWS

Albany, New York

16TH ANNUAL OF ARTISTS OF THE UPPER HUDSON. May 4-June 3. Open to artists residing within 100 miles of Albany. Media: oil, watercolor, pastel & sculpture. Jury. Purchase prize. Entries due Apr. 7. Write Albany Institute of History & Art.

Boston, Massachusetts

4TH ANNUAL EXHIBITION OF THE BOSTON PRINTMAKERS. May 10-26. Paine Furniture Co., Boston. Open to members only. Media: all print. Applications for membership due Mar. 30. Entry cards and entries due Apr. 12. Write Boston Printmakers, Symphony Hall, 251 Huntington Ave.

Bristol, Virginia

5TH ANNUAL REGIONAL EXHIBITION. May 1-28. Virginia Interment College. Open to residents of Virginia, West Virginia, Kentucky, Tennessee, North Carolina, Georgia & District of Columbia. Media: oil, watercolor & graphics. Entry fee \$1 each painting, 50 cents each print. Prizes. Jury. Entry cards due Apr. 9. Entries due Apr. 14. Write Prof. C. Ernest Cooke.

Denver, Colorado

DENVER ART MUSEUM 57TH ANNUAL. May 14-July 8. Open to residents of states west of Mississippi River & Wisconsin & Illinois. Media: oil, watercolor, sculpture, ceramics, prints, drawings & textiles. Entry fee \$1. Purchase prizes. Entries due Apr. 23. Write Denver Art Museum, 1343 Acoma St.

Hagerstown, Maryland

19TH ANNUAL EXHIBITION OF CUMBERLAND VALLEY ARTISTS. Apr. 1-29. Washington County Museum of Fine Arts. Open to residents or former residents of area bounded by Harrisburg, Pa., Frederick, Md., Winchester, Va., & Cumberland, Md. Media: oil, tempera, gouache, sculpture, watercolor, graphics. Medals and prizes. Jury. Entry cards due Mar. 8. Entries due Mar. 1-24. Write Director, Washington County Museum of Fine Arts.

Hartford, Connecticut

23RD ANNUAL HARTFORD SOCIETY OF WOMEN PAINTERS. Mar. 10-Apr. 8. Wadsworth Atheneum. Open to artists residing within 25 miles of Hartford. Media: oil, watercolor, black & white, & sculpture. Entry fee \$3. Jury. Prizes. Entry cards & work due Mar. 2. Write Mrs. Norma W. Sloper, Farmington, Conn.

Indianapolis, Indiana

44TH ANNUAL EXHIBITION OF INDIANA ARTISTS. Apr. 29-May 27. Open to present & former residents of Indiana. Media: oil, watercolor, tempera, pastel & sculpture. Entry fee not yet decided. Prizes, \$1,275. Jury. Entry cards due Apr. 11. Entries due Apr. 16. Write Wilbur D. Peat, John Herron Art Museum, Penn. & 16th Sts.

Levittown, Long Island

LONG ISLAND ART FESTIVAL. March 9-17. Benefit North Shore Hospital Fund, J. C. Penney Bldg., Levittown. Open to Long Island artists. Prizes. Jury. Deadline on entries not announced. Write Condon Riley, North Shore Hospital Fund, 345 Lakeville Road, Great Neck, L. I.

Louisville, Kentucky

24TH ANNUAL KENTUCKY AND SOUTHERN INDIANA EXHIBITION. March 31-April 29. Art Center Association School, J. B. Speed Museum. Open to residents of Kentucky and Southern Indiana. Media: painting, sculpture & crafts. Entry fee \$2. Prizes \$400. Entry cards due March 9. Entries due March 16. Write Miriam Longden, Art Center Association, 2111 S. First St.

Norwalk, Connecticut

2ND ANNUAL ALL NEW ENGLAND SHOW. June 10-July 6. Open to residents of New England. Jury. Prizes, \$1,000. Entries due May 15. Write Miriam Broudy, Silvermine Guild of Artists, Inc., Silvermine Road.

Norwich, Connecticut

5TH ANNUAL EXHIBITION PAINTINGS, DRAWINGS, SCULPTURE. Mar. 11-26. Open to resi-

dents of eastern Connecticut. Fee \$1. Jury. Work due Mar. 3 & 4. Write Mrs. Jean Urbinski, 10 Brown St.

Pittsburg, Kansas

3RD ANNUAL KANSAS PAINTERS EXHIBITION. June. Open to artists born or living in Kansas. Media: oil & watercolor. Jury. \$500 in purchase prizes. Entries due Apr. 15. Write Eugene Larkin, Kansas State Teachers College.

Richmond, Virginia

13TH EXHIBITION OF VIRGINIA ARTISTS. April 28-June 3. Virginia Museum of Art. Open to present and former residents of Virginia. Media: paintings, sculpture, graphic arts and crafts. Prizes. Jury. Entries due March 1. Write Virginia Museum of Fine Arts.

Sacramento, California

KINGSLEY ART CLUB ANNUAL EXHIBITION. May 16-June 22. Crocker Art Gallery. Open to residents and former residents of Sacramento Valley. Media: painting, drawing, prints, sculpture & crafts. Prizes. Jury. Entries due May 4, 5. Write R. D. Puckett, Kingsley Art Club.

San Bernardino, California

NATIONAL ORANGE SHOW. Mar. 8-18. Open to artists in Southern California. Media: oil, watercolor & sculpture. No fee. Jury. Purchase & cash awards. Entry blanks due Feb. 15. Work due Feb. 24. Write National Orange Show Art Exhibit, P. O. Box 29, San Bernardino.

Sioux City, Iowa

IOWA MAY SHOW. Apr. 21-May 26. Open to all Iowa artists. Media: oil & oil mixed media. Jury. \$250 prizes. Entry cards due Apr. 1. Work due Apr. 15. Write John Weale, Sioux City Art Center, 613 Pierce St.

South Bend, Indiana

2ND ANNUAL MICHIANA REGIONAL ART EXHIBITION. Mar. 11-Apr. 8. Open to artists of Indiana & Michigan living within 100 miles of South Bend. Media: oil, watercolor, prints & drawings. Jury. Prizes. Work due Mar. 1. Write South Bend Art Association, 620 W. Washington Ave.

Springfield, Missouri

21ST ANNUAL EXHIBITION. Apr. 1-29. Open to artists of Missouri, Kansas, Oklahoma, Arkansas, Iowa & Nebraska. Jury. Work due Mar. 24. Write Yvette Wright, Springfield Art Museum, P. O. Box 285.

SCHOLARSHIPS & COMPETITIONS

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ART STUDENTS LEAGUE: Ten annual one-term scholarships for two classes. Open to students in the United States and its possessions, except present or former League students. Candidates must submit life drawings, sketch books, compositions, paintings or photographs of sculpture. Entries due Apr. 2. Write Student Aid Committee, Art Students League, 215 West 57th St.

PULITZER TRAVELING SCHOLARSHIP IN ART. An annual scholarship of \$1,500. Open to students between the ages of 15 and 30 enrolled in any accredited art school in U. S. Candidates must submit either three oils, six photos of completed sculpture, or six watercolors, drawings, prints or mural projects. Applications due March 15. Entries due April 3-4. Write Vernon C. Porter, director, National Academy of Design, 1083 Fifth Ave.

GUGGENHEIM FOUNDATION: Fellowships, normally \$3,000 for research in any field of knowledge or artistic creation in any of the fine arts. For citizens of the U. S., Canada, Latin American Republics and the Philippines. Ordinarily for persons of ages 25 to 40. Applicants write to Henry Allen Moe, Secretary General, John Simon Guggenheim Memorial Foundation, 551 Fifth Avenue.

LOUIS COMFORT TIFFANY SCHOLARSHIPS: Grants up to \$2,000 will be made to students of painting, sculpture, graphic arts—men & women of unusual talent & personal qualifications who have already demonstrated their capacity for sustained effort in creative arts. Open to citizens of U. S. under 35 years old, married or unmarried, irrespective of race or creed. Applications in writing will be received until Mar. 25. Tiffany Foundation, 1083 Fifth Ave.

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Letters

[Continued from page 3]

for creative expression and development. The genius, by hook or crook, usually survives to produce his quota of development in our evolution, but there are many—perhaps countless thousands—who because of some slight deficiency are thwarted in their genius because of the stifling techniques of our worn out educational system.

As to the creative potential of children, every child has creative ability which differs only in degree, and its development depends on the creative opportunity in which the child is reared.

It is only partially true that adult artists are ill-equipped to work with children. On the contrary, I think that an adult artist is best qualified for the responsibility when he has a native talent for education. Who, after all, is better able to teach a creative process than the artist who binds his whole life toward that objective?

Regarding people and organizations who are interested in the creative development of children, there are many; and good literature on these matters can be had at any public library.

Yet, children may eventually find their own level in spite of the world educational exposure, particularly if they have sympathetic guidance of a universal nature dealing with the basic truths of man's development rather than with the half-truths.

WALTER FROELICH
Seattle, Wash.

To Be Continued

SIR: I'd like to commend the quality of your fine magazine, particularly its impartiality toward all schools of painting. In my opinion you've even gotten better with time. I consider the complete listing of painters in large shows such as the Met and the Penn Academy to be commendable. Hope you continue this policy.

STEVE RAFFO
New York, N. Y.

Cleveland Takes Exception

SIR: I do not expect that THE ART DIGEST will open its columns to all of the controversial aspects of the latter days of artist William Sommer, but you have already published one letter [DIGEST, Dec. 15] to which the Cleveland friends of Mr. Sommer take grave, factual exception. The impression conveyed is that Akron rescued him from poverty, neglect and imposition, giving him due celebrity and support, at his life's end.

Actually the art community of Cleveland had always appreciated William Sommer highly. He was a perennial prize winner at Cleveland May Shows. The Tenthirty Gallery gave him three shows within five years. A lovable, lifelong incompetent in all practical matters, he relied on others for such details as entries, framing, packing, shipping, and these offices were generally performed by Cleveland friends whenever his work was shown.

His sales were largely to Cleveland individuals and institutions. The Museum of Art bought his work generously. One Cleveland, Dr. Braash, acquired 50 Sommer items at good prices and there were many others. Mr. Sommer had lived and worked in Cleveland. His friendships and connections were there. But in seeking a rural home he had crossed a county line and came under the jurisdiction of an Akron court.

He had no important problems until the death of his wife in 1945. She encouraged him to work, priced and sold his paintings, cared for his money, saw that he was fed and regulated his drinking. Her death left him alone in a rural home re-

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mote from his best friends. Nevertheless a group of them took turns journeying 25 to 30 miles, impelled by a determination that he should not be neglected. His friend and physician, Dr. J. L. Kocour of Cleveland, persuaded him to stick to ale, saw him without charge on Wednesdays and Sundays. I visited him usually on Saturdays. Other friends had other schedules. They were not cadgers and thieves. I have heard much about those who visited him as bargain hunters, but am inclined to think such imposition was exaggerated. In a constant association covering six years I saw nothing of it. If occasionally, impelled by thirst, he sold a \$50 watercolor for \$10, it was his to sell. Nor had he been penniless, as your correspondent intimates. During a few months preceding the Akron trusteeship, he had been paid for work a total of not less than \$800, much of it from Cleveland sources.

Clearly he needed housemates and tactful co-operation in the handling of his work. The remedy applied, a legally enforced trusteeship, initiated by a sudden removal of all his treasures, a humiliating sign on the studio door warning all comers not to deal with the artist, struck me and still strikes me as a particularly cruel solution to the problem. Bereft of the work of his hands, with the certainty that any painting he completed would be snatched from him by the law, he resolved never to enter his studio again, and so far as I know he never did.

On the credit side, let it be said that Akron gave his work two splendid showings. Further hopes for enhanced celebrity were not realized. One thing that had partially reconciled friends to the trusteeship was the representation that a nation-wide audience would be cultivated. For a quarter century, friends had made sporadic efforts to secure a New York showing, but were thwarted generally by two obstacles. One was the whimsical inconsistencies of the artist and the other a bland Manhattan disbelief that there could be any great artist unknown to New York.

Why no effort seems to have been made to give William Sommer the twilight satisfaction of a national name is something I cannot answer.

HENRY P. BOYNTON
Cleveland, Ohio

Impressions of New York

Sir: Notes on a New York visit by a farwesterner!

The most critical need is for better housing for N. Y. artists, many "families" living in squalor in the same (gallery) homes—there seems to be plenty of heat but not enough spiritual good. . . .

Cleaning house! It takes an aged housekeeper much longer to clean house; the Met's accumulation of worldly goods makes it difficult, and unfortunately the part that has been cleaned is already getting dirty, at least the skylight didn't let enough light in to see the great Titian nude. . . .

The Modern is already old: time flies—"The great Cézannes" at the Modern are ill-lighted like the Titian at the "Met"—even artificial lights need to be cleaned and replaced—oil paintings only live in the light—museum directors, I guess, never look at pictures except through books. And why such a lot of noise all at once about abstract painting? It's rather old to have a "coming-out" party.

This mechanical world (abstract painting)—the machine still can't talk or at least it can't say anything original but maybe the "dot and dash" boys like to repeat platitudes to themselves (everyone likes to talk). I admit I can't draw a straight line (without a ruler) either. . . .

We did, however, find N. Y. stimulating, in fact we haven't recovered yet.

DAN LUTZ
Los Angeles, Calif.

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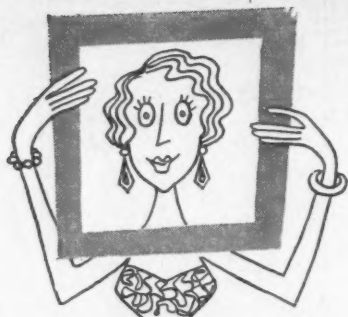
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Annual Dinner Reservations

A good thing cannot be repeated too often. So, let us say again that the annual dinner-meeting will take place, this year, on Saturday evening, March 31, at 7:00 P. M., at the Salmagundi Club, 47 Fifth Avenue, New York City.

The price of the dinner will be \$3.50 a plate, and as there is always a limited seating capacity in any place where the food is good, we suggest that our members send in their reservations as soon as possible. Checks should be made payable to the League and mailed to our Executive Secretary, Mrs. Calvert Brewer, 114 East 84th Street, New York 28, New York.

Award Jury for Record Books

In reply to the many inquiries now coming in, we want to say again that the Record Books for American Art Week should be sent to W. S. Budworth & Son, 424 West 52nd Street, New York, N. Y. Att.: Mrs. Florence L. Hohman.

The judging will take place on the morning of March 19 and the Record Book Jury of Awards has been appointed by the National Executive Committee as follows: Mr. Howard B. Spencer, Chairman; Mrs. Florence Lloyd Hohman, Mrs. Thomas F. Gibson, Mr. Wilford S. Conrow, Mr. A. F. Brinckerhoff.

Art Week Reports

Mrs. Hohman sent in some material on the last American Art Week. One of them came from the Canal Zone.

Press clippings of the Balboa Art Week activities and exhibition show a generous and growing appreciation of Art in the Canal Zone. Beatrice Sturtevant Gardner, in her report, finds increasing cooperation from newspapers, the community, artists and individuals. She thinks that our organization can do more good for the artist if they are a little more modern.



This fine picture, *North Side*—an oil 25" by 30"—is one of the prizes for our 1950 American Art Week celebration. It was painted by Helen Gapen Oehler in the Cascade Range country, in what is known as the Sister Group in Southern Oregon. It is a departure from many of Mrs. Oehler's New England and Canadian subjects, and reveals the range and extent of the skill of a very able painter.

Artists' Materials Briefs

Following are notes on recent announcements received by THE ART DIGEST from manufacturers or representatives of new materials and tools for the artist. Most of these products may be ordered through local artists' supply stores; where this is impossible the DIGEST will help any reader get in touch with the proper source.

A concise chart describing characteristics of their pigments—permanence, oil content, opacity, etc.—is now issued by American Artists Color Works, Brooklyn, N. Y., makers of Hi-Test and Sargent oil colors.

Goose quills may now be obtained by calligraphers from Lewis Glaser, New Haven, Conn. The quills are put out with instructions on their trimming and use, written by Ralph Douglass, professor of art, University of New Mexico.

A new liquid flux especially for gold and silver soldering is now available from Handy and Harmon of New York.

Mohave Red, a California clay, water-mixed, pugged, and packaged in plastic to keep it moist is available from L. H. Butcher, Los Angeles.

After an absence of several years, Blockx colors have returned to the American market, according to an announcement by Lloyd's Art Company, New York.

Ready-to-use, water-base colors for silk screen work are put out under the trade name Aqua-Process Colors, by Iddings Paint Co., Long Island City, N. Y. They are opaque, but may be made transparent by addition of their Transparent Base, according to the manufacturer. Being water-based, they dry rapidly, but without clogging the screens, which can be washed out with water.

A new series of hog bristle oil brushes, "The Lexington," is issued by Winsor and Newton, New York, in the usual variety of shapes and sizes. The new type brush consists of two interlocking brushes with the bristles curling inward, which provides unusual spring according to the manufacturer.

Flopaque, a line of flexible, quick drying colors for painting on all surfaces, is now issued by Floquil Products, New York. They are put up in "utility kits" which include a patent thinner and waterproof coating.

Kurt Orban Company announces its representation of an old British paint firm C. Roberson & Co., whose catalogue contains a chart showing pigment characteristics of its full line of colors.

A new motor-driven potter's wheel with a reversible throwing head, variable speed reducer, foot control, and built-in water container, is announced by the B & I Mfg. Co., of Burlington, Wisc.

New Plastic Artists' Canvas Announced

An entirely new artists' canvas made of plastic and said by the manufacturer to have a life expectancy of more than five centuries compared with the 100-year life of ordinary cotton and linen canvas, has been announced by Acritex, Inc., of New York, under the trade name of "Acritex." Basis of the new canvas is the Du Pont Company's new "Orlon" acrylic fiber in the form of a continuous filament yarn, instead of the conventional staple spun into yarn from which cloth canvases are made.

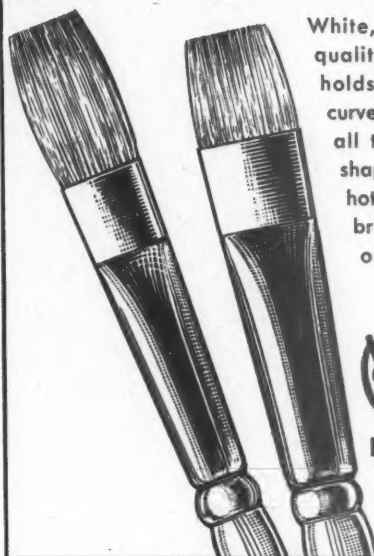
Claimed to be the most durable fabric ever developed for artists, the canvas "gives high vibrancy and purity of tone, will not relax when stretched on a frame under the most humid condition, and is not subject to degradation from fungus, mold and mildew," according to the manufacturer.

Among the properties, basic to "Orlon" which the new product has, are resistance to sunlight and outdoor exposure. When it is sized with titanium dioxide, "the whitest of whites" in an acrylic medium, it is said to take oil colors sharply. The smooth continuous filament yarn is said to be virtually devoid of the fuzzy short fibres that extend from conventionally spun yarns used in the weaving of regular canvases.

Among other tests that have been made on the new plastic canvas was the burial of a painted Acritex canvas under tropical conditions for six months, during which it was subjected to accelerated conditions distintegrating to normal canvas cloth, such as fungus, rot, insects and mildew. According to the manufacturer, the plastic product showed no signs whatever of deterioration apart from some dirt streaks across the painted portion. Although developed primarily for the fine artist the new product is said to have found favor among illustrators and fine arts restorers.

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO

Art Institute To Mar. 4: Figure-head & Weather-vane; Henry Church. ALBANY, N. Y. Institute of History To Feb. 26: Robert W. Emerick; To Mar. 4: Theater.

ALBION, MICH.

Albion College To Feb. 23: Constance Fowler, Vernon Bobbitt.

ANDOVER, MASS.

Addison Gallery Feb. 16-Mar. 12: Student Taste in Art.

BALTIMORE, MD.

Museum of Art To Feb. 22: Contemporary Irish Paintings.

BLOOMFIELD HILLS, MICH.

Cranbrook Academy To Feb. 26: Michigan Artists.

BOSTON, MASS.

Brown Gallery To Mar. 3: Loren MacIver.

Doll & Richards To Feb. 24: Florence Koehler; Feb. 26-Mar. 10: Loring W. Coleman.

Guild of Boston Artists Feb. 19-Mar. 3: Alphonse J. Shelton.

Institute of Contemporary Art To Feb. 21: Raoul Dufy, American Work.

Sweetoff Gallery Feb.: Modern American Paintings.

Vose Galleries Feb.: Modern American Paintings.

BUFFALO, N. Y.

Albright Art Gallery To Feb. 25: Buffalo Society of Artists.

CAMBRIDGE, MASS.

Fogg Art Museum To Feb. 24: American Spirit in Portraiture, 1675-1900.

CHARLESTON, ILL.

Sargent Gallery To Feb. 28: Univ. of Ill. Permanent Collection.

CHARLESTON, S. C.

Pink House To Mar. 3: Contemporary South Carolina Artists.

CHICAGO, ILL.

Art Institute Feb.: Currier & Ives Prints.

Chicago Galleries Assn. To Feb. 24: Rudolph F. Ingerle; Walter Parke; Don Hurd.

Hohenberg Galleries To Mar. 3: Marie Zoe Greene, Sculpture.

Little Gallery Feb.: John Richardson.

Nelson Galleries Feb.: Martyr, Oils & Watercolors.

Palmer House To Feb. 21: Rainey Bennett.

Public Library Feb.: David Bekker.

Riccardo's Studio Gallery To Feb. 28: Weisenborn Students' Work.

CINCINNATI, OHIO

Art Museum To Mar. 6: Paintings from 1908-1925.

CLEVELAND, OHIO

Museum of Art To Mar. 18: Modigliani, Soutine; To Feb. 25: Print-makers.

COLORADO SPRINGS, COLO.

Fine Arts Center To Mar. 11: "West of the Mississippi."

DALLAS, TEXAS

Museum of Fine Arts Feb. 18-Mar. 11: Crafts Exhibition.

DAYTON, OHIO

Art Institute To Mar. 4: Selections from Carnegie International.

DECATUR, ILL.

Art Center To Mar. 4: Central Illinois Annual.

DENVER, COLO.

Art Museum Feb. 23-Mar. 2: British Paintings.

DES MOINES, IOWA

Art Center To Feb. 25: Persis Robertson; Robert Hansen.

DETROIT, MICH.

Institute of Arts Feb. 24-Mar. 18: 20th Century Italian Artists.

HARTFORD, CONN.

Wadsworth Atheneum Feb. 17-Mar. 4: Hartford Salmagundians; Scholastic Award Exhibition.

INDIANAPOLIS, IND.

Herron Art Museum Feb. 18-Mar. 25: Exhibition for Young People.

KENNEBUNK, ME.

Brick Store Museum To Feb. 24: Sherwood B. Blodgett.

LINCOLN, NEBR.

Art Galleries To Feb. 25: Contemporary American Ceramics.

LOS ANGELES, CALIF.

Art Association Feb.: "The American Scene."

Cowie Galleries Feb.: Modern American Paintings.

Eather's Alley Gallery Feb.: Contemporary American Paintings.

Fraynard Gallery To Mar. 6: Arnold Mesches.

Hatfield Galleries Feb.: Modern French & American Painting.

Frank Perls Gallery Feb.: Modern American Paintings.

Stendahl Galleries Feb.: Ancient American & Modern French Art.

Taylor Galleries Feb.: Contemporary American Paintings.

Vigevano Galleries Feb.: Modern French & American Paintings.

Frances Webb Galleries Feb.: Contemporary American Paintings.

MAITLAND, FLA.

Research Studio To Feb. 25: Charles Allerton, Tibor Patoky, Clyde Singer.

MANCHESTER, N. H.

Currier Gallery Feb. 17-Mar. 4: Glen A. Krause.

MINNEAPOLIS, MINN.

Institute of Arts To Feb. 27: Local Artists' Annual.

MONTCLAIR, N. J.

Art Museum To Mar. 11: Paintings & Portraits of Children.

NEWARK, N. J.

Newark Museum To Feb. 25: "Owned by Members."

NEW ORLEANS, LA.

Newcomb College To Feb. 24: Italian Renaissance Drawings.

NORFOLK, VA.

Museum of Arts & Sciences To Feb. 25: Virginia & North Carolina Paintings.

OMAHA, NEBR.

Joelyn Art Museum To Mar. 25: Lynn Trank, Al Parker.

PASADENA, CALIF.

Art Institute To Mar. 4: Toulouse-Lautrec.

PHILADELPHIA, PA.

Art Alliance To Mar. 5: John Piper, De Braux To Mar. 16: Claude Schurr.

Dubin Feb.: Contemporary American Paintings.

Penn. Academy To Feb. 25: 146th Annual of Painting & Sculpture.

Print Club To Feb. 23: 25th Woodcut & Wood Engraving Annual.

Woodmere Gallery To Mar. 4: Alice Kent Stoddard, A.N.A. & Mary Townsend.

PEORIA, ILL.

Bradley University To Feb. 21: National Print Exhibition.

PITTSBURGH, PA.

Art & Crafts Center To Feb. 27: Group Show by Members.

PITTSFIELD, MASS.

Berkshire Museum To Feb. 28: Roger Tory Peterson; Faculty Show.

PORTLAND, ME.

Sweet Art Museum To Feb. 28: 68th Oil Annual.

PORTLAND, ORE.

Art Museum Feb.: Japanese Folk Art; Oregon Photography.

Kharouba Gallery To Mar. 3: Charles Hanesy.

Oregon Ceramic Studio To Mar. 16: Bernard Leach, Ceramics.

PROVIDENCE, R. I.

Museum of Art To Feb. 28: Ernst Barlach; Recent Acquisitions.

RICHMOND, VA.

Museum of Fine Arts To Feb. 25: Wedgwood.

ROCKLAND, ME.

Farnsworth Museum Feb.: George Cruikshank Etchings.

SACRAMENTO, CALIF.

Crocker Art Gallery To Feb. 28: A. Allan Williams, Sculpture.

ST. AUGUSTINE, FLA.

Art Association To Feb. 27: Members' Group Exhibition.

ST. LOUIS, MO.

City Art Museum To Feb. 27: Studio Group.

ST. PETERSBURG, FLA.

Art Club To Feb. 25: Fla. Federation.

SAN ANTONIO, TEXAS

Witte Memorial Museum Feb. 18-Mar. 11: Texas Watercolor Exhibition.

SAN FRANCISCO, CALIF.

Legion of Honor Opening Feb. 16: Henri de Toulouse-Lautrec.

LEBAUDT Art Gallery To Feb. 23:

S. P. Dimitroff, R. Graveson, L. Bloch, A. Graveson.

SANTA FE, N. M.

Museum of N. M. To Feb. 28: Binkley, Morang, Junge, Fromberg, Levine, Delgado.

SARASOTA, FLA.

Art Association Feb. 25-Mar. 8: Oils & Sculpture Annual.

SEATTLE, WASH.

Art Museum Feb.: Art of the South Seas.

TORONTO, CANADA

Art Gallery To Mar. 4: Rembrandt; Canadian Soc. Watercolor Painters.

UTICA, N. Y.

Munson-Williams-Proctor Inst. To Feb. 25: Artists of Upstate N. Y.

WASHINGTON, D. C.

Corcoran Gallery To Feb. 25: 51st Annual Area Exhibition.

National Gallery Feb.: Gulbenkian Collection Paintings.

WICHITA, KANS.

Art Museum To Feb. 28: Kansas Painters.

WINTER PARK, FLA.

Morse Gallery Feb. 25-Mar. 21: Polynesian Art.

NEW YORK CITY

ACA (63E57) To Mar. 7: Charles White.

Acquavella (119E57) Feb.: Old Masters.

American-British (122E55) To Feb. 24: Veronica Helfensteller; Feb. 27-Mar. 17: Charles Child.

Antoville (721 Mad. at 62) Feb. 16-28: W. Russell Flint.

Argent (42W57) Feb. 19-Mar. 10: N.A.W.A. Sculpture.

Artists' (851 Lex. at 64) Feb. 17-Mar. 8: Joseph Winter.

Asia Institute (13E67) To Feb. 26: Pham Thuc Chuong.

A. S. L. (215W57) To May 19: The Concours; To Feb. 28: Tachcasov Encaustics.

A. A. A. (711 5th at 55) To Mar. 3: John Atherton.

Audubon House (1000 5th at 82) To Feb. 28: Audubon Centennial.

Babcock (38E57) To Mar. 3: 19th & 20th-Century Group.

Barbizon-Plaza (101W58) To Feb. 28: Oscar Ember.

Barzansky (664 Mad. at 61) To Feb. 24: Lucille Wallenrod.

Binet (67E57) Feb. 19-Mar. 3: Simon Lissim.

Bodley (26E55) To Mar. 3: Melville Price.

Brooklyn Museum (Eastern Pkway) Feb. 28-Apr. 15: Northwest Coast Indian Art.

Buchholz (32E57) To Mar. 3: Maillo.

Burluk (119W57) To Feb. 24: David & Nicholas Burluk; Feb. 25-Mar. 17: Louis Harris.

Burrell Hall (1W29) Feb. 27-28: Marble Collegiate Church Exhibit.

Carnegie-Léger (232E58) To Feb. 28: Claude Muncaster.

Carre (712 5th at 50) To Feb. 28: Modern French Group.

Cartains (11E57) To Mar. 3: Contemporary French Paintings.

Contemporary Arts (106E57) To Mar. 2: Mid-Season Retrospective.

Peter Cooper (313W53) Feb. 17-Mar. 10: Ruth Klein.

Copain (891 1st at 49) To Feb. 23: Hazel McKinley.

Creative (18E57) Feb. 19-Mar. 3: S. Febrath.

Dellus (18E64) Feb.: Painting and Drawings.

Designed for Moderns (130W23) To Feb. 24: Albert Friedberg.

Downtown (32E51) To Feb. 17: George L. K. Morris; Feb. 20-Mar. 19: William Zorach.

Durlacher (11E57) To Feb. 24: Ben Nicholson; Feb. 27-Mar. 4: Florine Stettheimer & Eduard Demuth.

Egan (63E57) To Feb. 24: Aaron Siskind, Photographs.

Eggleston (161W57) To Feb. 24: Giobbi.

Eight Street (33W8) To Feb. 25: Gallery Watercolor Group.

Eight Street Playhouse (52W8) To Feb. 19: Helen Gerardia.

Rose Fried (40E88) To Feb. 24: Fritz Glarner.

Friedman (20E49) Feb.: William Metzger, Designs.

Gal. St. Etienne (40W57) To Feb. 28: Roswitha Bitterlich.

Ganso (125E57) To Feb. 28: Howard Mandel.

Grand Central (15 Vand.) Feb. 20-Mar. 3: Alfred Fuller.

Grand Central Moderns (130E56) To Feb. 28: Xavier Gonzalez.

Hacker (24W58) Feb. 19-Mar. 10: Norman Rubington.

Hewitt (18E69) Feb. 20-Mar. 10: George Tooker.

Hudson Guild (436W27) To Feb. 24: Joseph Kaplan & Joseph Konzal.

Hugo (26E55) To Mar. 3: Melville Price; To Mar. 14: Victor Brauner.

Janis (15E57) To Mar. 17: Mon-Asian.

Kennedy (785 5th at 50) To Feb. 28: Society of American Etchers, Gravers, Lithographers & Woodcutters; Miniature Prints.

Kleemann (65E57) To Feb. 28: Bernard Buffet.

Knoedler (14E57) To Feb. 25: Roger de la Fresnaye.

Koetser (32E57) To Mar. 17: Old Master Paintings.

Koots (600 Mad. at 58) To Mar. 5: Basities.

Kraushaar (32E57) Feb. 19-Mar. 10: Bouché.

Laurel (108E57) Feb. 19-Mar. 23: Gallery Group.

Levitt (559 Mad. at 56) To Mar. 17: Everett Spruce.

Macbeth (11E57) To Mar. 3: Charles Culver.

Matisse (41E57) To Mar. 19: Miro.

Metropolitan Museum (5th Ave. at 82) To Feb. 25: American Painting Today; Goya Prints & Drawings.

Midtown (605 Madison at 57) To Feb. 24: Miron Sokole.

Milch (55E57) Feb. 17-Mar. 10: Jerri Ricci.

Museum City of N. Y. (5th & 104) To Feb. 28: "The Waltona."

Museum of Modern Art (11W53) To Mar. 18: Suites Posters; To Mar. 25: Abstract Paintings & Sculpture in America; To April 15: New Acquisitions.

Museum Nat. History (C.P.W. & 79) To Feb. 28: Miguel Orvanizoff, Paintings of Peru.

Museum Non-Obj. Ptg. (1071 5th at 87) Feb.: Group Show.

Tibor de Nagy (206E53) To Mar. 10: 16th to 19th-Century Laces.

National Academy (1083 5th at 89) Feb. 18-Mar. 4: American Watercolor Society, 51st Annual.

National Arts Club (15 Gramercy Park) To Feb. 20: Catherine Lorillard Wolfe Art Club.

New Age (139W15) Feb.: Group Show.

New Art Circle (41E57) Feb.: Group Show.

New Gallery (63W44) Feb. 20-Mar. 10: Margaret Peterson.

New School (66W12) To Feb. 24: Schanker, Jelinek, Frasconi & Blackburn.

N. Y. Circ. Lib. of Pgs. (640 Mad. at 60) Feb.: Contemporary American & European Painters.

N. Y. Hist. Soc. 170 C.P.W. at 77) To Mar. 31: Eric Canal; To Apr. 8: McKim, Mead & White.

Niveau (63E57) To Feb. 28: Raoul Dufy.

Parsons (15E57) Feb. 19-Mar. 10: Perle Fine, Emil Hess.

Passeoilt (121E57) To Feb. 24: Rodger Bolomey.

Pen & Brush (16E10) To Feb. 28: Sculptors Show.

Periodot (6E12) To Feb. 24: Weldon Kees; Feb. 26-Mar. 24: James Brooks.

Perls (32E58) To Feb. 24: Four Primitive Masters.

Portraits (460 Park at 57) To Feb. 20: American Soc. of Miniature Painters, 51st Annual.

Riverside Museum (310 Riv. at 103) To Feb. 25: N. J. Watercolor Soc.

Rorich Acad. (319W107) Feb. 17-Mar. 24: Herbert Mears.

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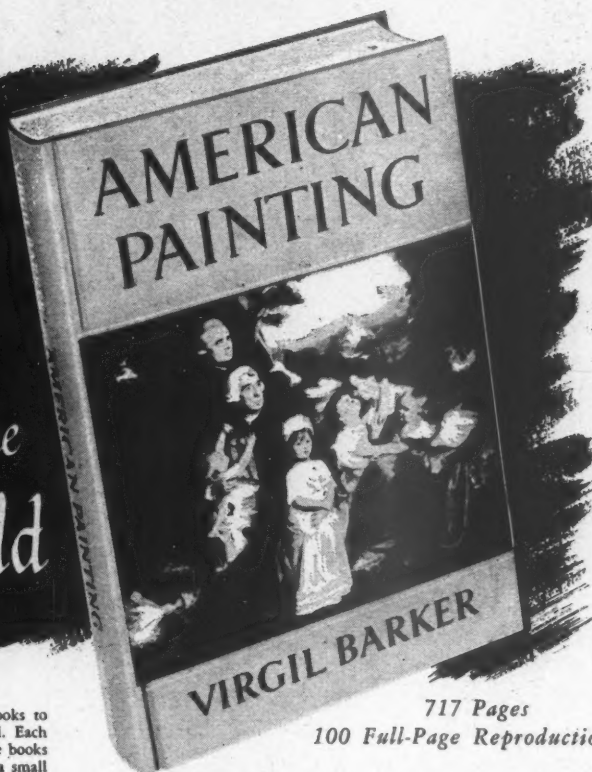
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